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ANGELS Hymn	36	Orange	26	—	102	67	Southwell	28	O praise the Lord	154
		Portsmouth	18	----	112	68	Standish	6	Is there not an appointed Time	156
Bath	31	Psalm 4th	40	Old	113	70	Walsal	13		
Bedford	4	Psalm 5	42	New	113	72	Wells's	33		
Brunswick	19	------ 8 *	44	Old	119	74	Westminster	10	Let the shrill Trumpet's *	165
Canterbury	2	— 9	45	New	119	76	Willington	34		
Colesshill	11	— 12	46	----	122	78	Windsor	3	Hymns.	
Cookfield	20	— 15	48	-----	136	80	Wirksworth	25	St. Matthew's	170
Cranley	38	— 23 *	50		145	82	Anthems.		Palmy's	172
Crowle	7	— 33	52		148	83	Preserve me, O God.	90	Kettelby's	174
Dagenham	35	— 40	54	Old	148	84	I will bless the Lord,	97	Italian	176
Darking	21	— 43	55		149	86	O be joyful,	103	Public Worship	178
Derby	29	Old 50	56		150	88	O sing unto the Lord,	111	Sky Lark	180
Dorchester	23	New 50	58	Ripon		12			Salisbury	183
Gloucester	9	— 56	60	Rygate		24	O clap your Hands,	118	Kettering	184
Isle of Wight	16	— 57	61	St. Ann's		5	The Lord descended *	125	Resurrection	186
Leathered	37	— 90	62	St. David's		8			Judgement	188
London New	17	— 95 *	63	St. Humphrey's		14	Jehovah reigns	133	Whitefield's	190
Mear	1	— 98	64	St. Matthew's		22	I will magnify, &c.	142	Christmas	192
Morning Hymn	32	Old 100	65	St. Michael's		15	O give Thanks unto the Lord	151	Watts's *	194
Newcastle	27	New 100	66	St. Peter's		30			Hallelujah	196

* All Tunes marked with an Asterisk are New.

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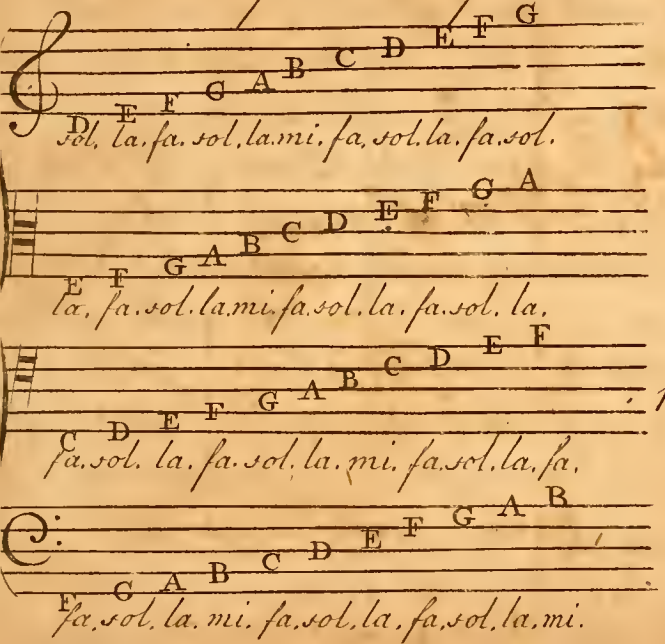
The Gamut, or Scale of Music.

	mi in B	mi in E	mi in A	mi in D	mi in F	mi in C	mi in G
G	sol	sol	la	la	fa	fa	♯ mi
F	fa	fa	sol	sol	♯ mi	♯ la	♯ la
E	la	mi	♭ fa	♭ fa	la	sol	sol
D	sol	la	la	mi	sol	fa	fa
C	fa	sol	sol	la	fa	♯ mi	♯ la
B	mi	♭ fa	♭ fa	♭ sol	la	la	sol
A	la	la	mi	♭ fa	sol	sol	fa
G	sol	sol	la	la	fa	fa	♯ mi
F	fa	fa	sol	sol	♯ mi	♯ la	♯ la
E	la	mi	♭ fa	♭ fa	la	sol	sol
D	sol	la	la	mi	sol	fa	fa
C	fa	sol	sol	la	fa	♯ mi	♯ la
B	mi	♭ fa	♭ fa	♭ sol	la	la	sol
A	la	la	mi	♭ fa	sol	sol	fa
G	sol	sol	la	la	fa	fa	♯ mi
F	fa	fa	sol	sol	♯ mi	♯ la	♯ la
E	la	mi	♭ fa	♭ fa	la	sol	sol
D	sol	la	la	mi	sol	fa	fa
C	fa	sol	sol	la	fa	♯ mi	♯ la
B	mi	♭ fa	♭ fa	♭ sol	la	la	sol
A	la	la	mi	♭ fa	sol	sol	fa
G	sol	sol	la	la	fa	fa	♯ mi

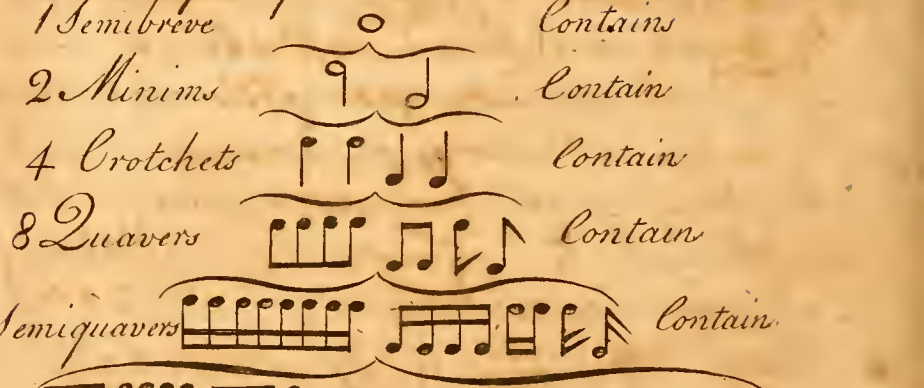
gs

Treble. Counter. Tenor. Bass.

The Four parts Separate.



A Scale of Notes and their Proportions.



N.B. the Notes bear the same Proportion to each other in all sorts of time.

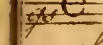
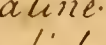
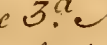
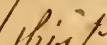
Explanation of the Gamut.

The 4 Parts of Music are distinguished from one another by 4 Semicircles, each including 5 Lines with their Proper Cliffs and Letters. The first is the Bass, or lowest Part in Music, and known by the F Cliff. which always stands on F. The 2.d is the Tenor, with the C. Cliff on C. its 4.th Line. The 3.d is Counter with the C Cliff on C, its 3.d Line: And the 4.th is Treble, the highest part of Music, with the G. Cliff on G. its 2.d Line. The F & G. Cliffs in most Authors are immovable, but when they move, the Letters which are the Names of the Lines and Spaces, always move with them, in the same order as they stand in the Gamut. The C Cliff is movable in all Authors, but the Line it stands on is always C, and must be sounded a 5.th above the F Cliff, and a 5.th below the G Cliff, except when the latter is prefix'd to a part design'd for mens Voices (which is frequently the case with the Tenor & Counter in this Book) then it is a 4.th above the G Cliff, for that is now an Octave (or 8 Notes) below its usual place, and Unison (or the same sound) with the highest G in the Bass.

The four Monosyllables sol. la, mi, fa. seldom change the Order in which they stand in the Gamut; Viz. from mi to mi ascending they are fa, sol, la, fa. sol. la. & descending la, sol, fa, la, sol, fa; And the two Semitones or half Notes in every Octave are invariably fix'd between mi & fa. & la & fa. throughout all the Removes of mi, except when a Flat, Sharp, or Natural, is plac'd immediately before some particular Note. All Notes upon Lines & Spaces, not mark'd with either Flats or Sharps, are call'd Natural Notes, & are represented by the Monosyllables in the 2.d Column of the Gamut. In all the succeeding Columns, they are remov'd to other Letters by Flats & Sharps, according to the following Rules, but in such a manner, that they express those Flats & Sharps, without affecting any of the Natural Notes.

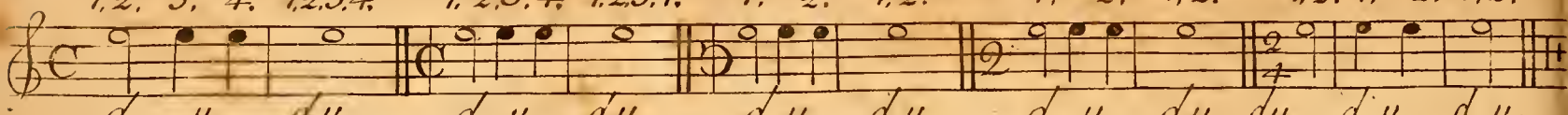
1. When neither a Flat nor Sharp is set at the Beginning of a Tune, Mi is in B. But,
2. If B. be flat, Mi is in E.
3. If B. & E. be flat, Mi is in A.
4. If B. E. & A. be flat, Mi is in D.
5. If B. E. A. & D. be flat, Mi is in G.
6. If F. be Sharp, Mi is in F.
7. If F & C be Sharp, Mi is in C.
8. If F. C. & G. be Sharp, Mi is in G.
9. If F. C. G. & D. be Sharp, Mi is in D.

Of Time, or the Duration of Sounds in Music.

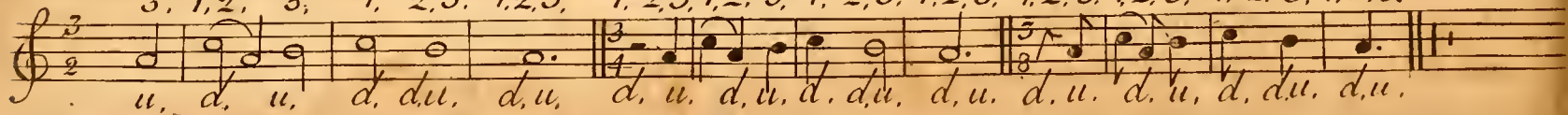
Time is of two Kinds, viz. Common, & Triple, in one or the other of which all Movements are included. Common Time is measured by an even Number of Beats in each Bar, the first half of which must be Perform'd with the Hand or Foot down, & the other with it up; Its first Mood is a very slow & grave Movement, containing one Semibreve, or its Quantity, in every Bar, which ought to be sounded about 4 Seconds, or while you may leisurely say 1, 2, 3, 4. This Mood is mark'd thus.  The 2.d Mood has a line drawn thro' the C  & should be sung about half as fast again as the first. The 3.d Mood is known by a C. inverted  from which it is called the Retortive Mood, or by a Figure of Two And must be sung as quick again as the first Mood. The last Mood worthy of Notice in this Place is Mark'd thus  & called 2 to 4 containing one Minim or two Crotchets &c. in a Bar, which require nearly the same Time that the same Notes require in the 2.d Mood. In beating the 2 first of these Moods the Hands should have 4 equable Motions in every Bar, 2 down & 2 up. And in the 2 last Moods only 2 Motions, one down and the other up: According to the following Examples in Common Time, where d is put for down, & u for up: and the Number of Beats in each

Bar

VI. Bar shewn by an equal Number of Figures, directly over them.

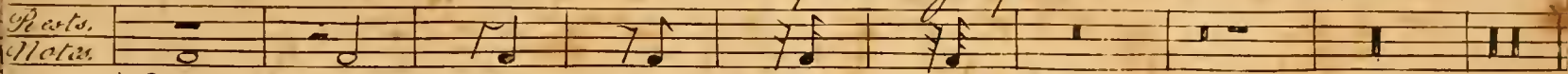


Triple Time is known by the following Characters the first of which contains 3 Minims in a Bar, which ought to be sung in the Time of 2 Minims in the first Mood of Common Time. The 2.d contains 3 Crotchets in a Bar, which are sung about as quick as Crotchets, in the 2.d Mood of Common Time. The last contains 3 Quavers in a Bar, which are sung as quick as Crotchets in Retortive Time. Each Bar in Triple Time, whether quick or slow, is divided into three equal parts, the two first of which must be perform'd with the Hand or Foot down, & the last with it up, according to the following Examples.



Example of Rests.

Semibreve Rest. Minim Rest. Crotchet Rest. Quaver R. Semiq. R. Demisemiq. R. 2 Bars. 3 Bars. 4 Bars. 8 Bars.



Note, A Semibreve Rest is a whole Bar in any Time whatever.

A Single Bar divides the Time according to the measure Note. A Double Bar divides every Strain or Part of a Tune, & shows the End of the Lines in Psalm & Hymn Tunes. A Repeat signifies that such a Part of a Tune, from the Note over or before which it is put, must be sung over again. A Hold or Pause signifies that the Note, over which it is plac'd, must be sounded something longer than its usual Time; it also denotes the End of a Tune. A Direct is put at the End of the Lines, when broke off by the Narrowness of the Paper, to show the Place of the first Note in the succeeding Lines. A Slur or Tye drawn over or under any Quantity of Notes signifies, that they are all to be Sung to one Syllable. Three Crotchets with a Figure of 3 over or under them must be sung in the Time of a Minim; & three Quavers in the Time of a Crotchet &c.

III

Of Flats Sharps & Naturals.

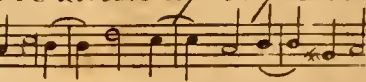
A Flat placed before any Note signifies that that Note (and all on the same Letter in
that Bar, except mark'd to the contrary) must be sung a Semitone lower than its Natural Pitch.
The Sharp is of a contrary Nature, and raises a Note a Semitone higher than its Natural Sound
When Flats are set at the Beginning of a Tune, they affect all the Notes on the same Letters,
in which they stand, thro the whole Movement; thus if a Flat be set on B, B must be sounded half
a Note lower than its Natural Pitch, thro the Tune, unless the Flat is removed by a Sharp
or Natural. Sharps set at the Beginning of a Tune have the contrary Effect. A Natural
reduces any Note made flat or sharp by the governing Flats or Sharps in the Beginning
of a Tune, to its primitive Sound.

Of the Keys in Music.

The Letter on which a Tune closes, is called its Key, which is known to be either flat or Sharp by
the third above the last Note in the Bass: if that third contains two whole Tones, the Tune is on a
Sharp Key, but if only a Tone & Semitone, it is a flat Key.

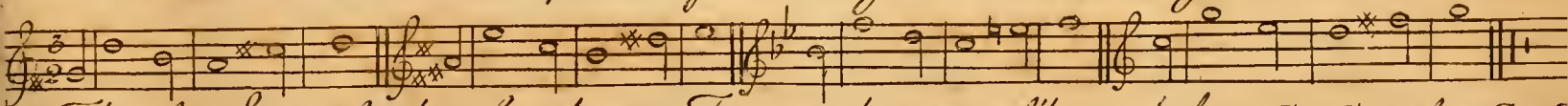
Of Syncopation.

All Notes placed in such a Part of the Bar, that they require the Hand to be taken up or put do
while they are sounding; or divided by a single Bar, as in this Example
are call'd Notes of Syncopation. Note, they are also called driving Notes.



Of Transposition.

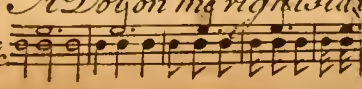
When a Tune happens to be on a wrong Key, either too high or too low, it may be transpos'd correc
to any other Key, by adding Flats or Sharps, or by omitting them, as Occasion requires. But great Car
must be taken, that the Notes retain their old Names, & bear the same Relation to each other as be
and that all accidental Flats & Sharps are inserted, unless Naturals will answer the End better.



☞ The above Example shews how the same Tune may be transpos'd, not only from G to C; or from C to G
But to any other of the 7 Letters.

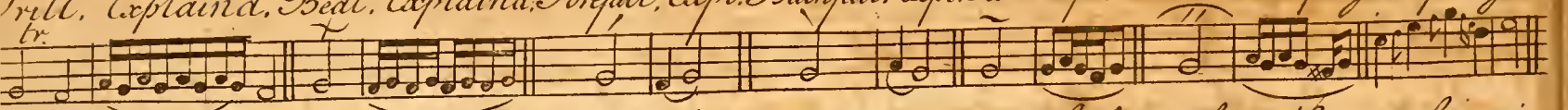
Example of pointed Notes.

A Dot on the right side
of a Note makes it half as long again. Thus one Semibreve is equal to 3 Minims &c

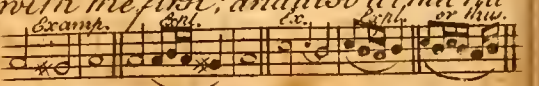


Of the Graces in Music.

Trill. Explaind. Beat. Explaind. Forefall. Expl. Backfall. Expl. Turn. Expl. Shake turn. Expl. Grace of Transition.



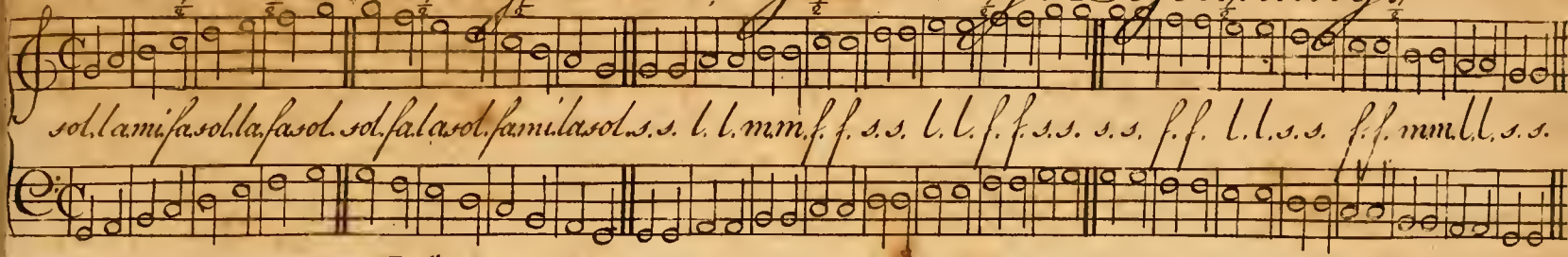
The Trill or Shake is used on all descending prickt Crotchets; on the latter of two Notes on the same Line or Space; and generally before a Close. The other Graces are seldom used in plain Church Tunes, but are very proper in Hymns & Anthems. Note, the Turn may be used on a Note, that sinks a Semitone below two Notes on the same Line or Space, always beginning with the first; and also at the End of a Strain, when the last Note is graced, as in the following Examples



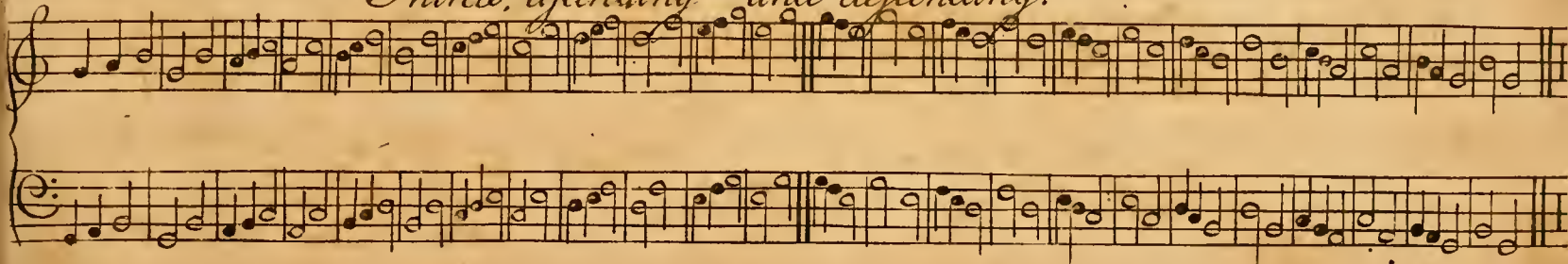
Some Directions for Singing.

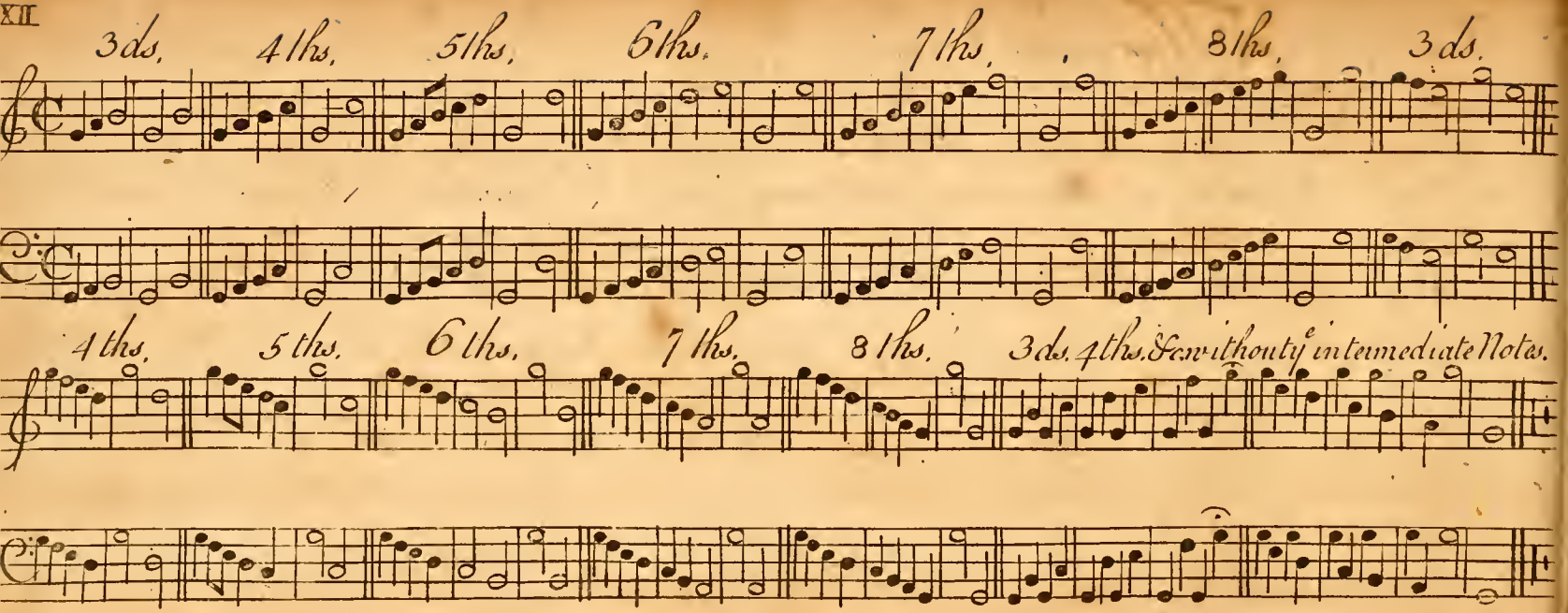
1. In learning the 8 Notes, get the Assistance of some Person well acquainted with the Tones & Semitones.
2. Chuse that Part, which you can sing with the greatest Ease, and make your self Master of that first.
3. Sound all high Notes as soft as possible, but low ones hard and full.
4. Pitch your Tune so that the highest and lowest Notes may be sounded distinctly.

The eight Notes Aſcending & Deſcending.

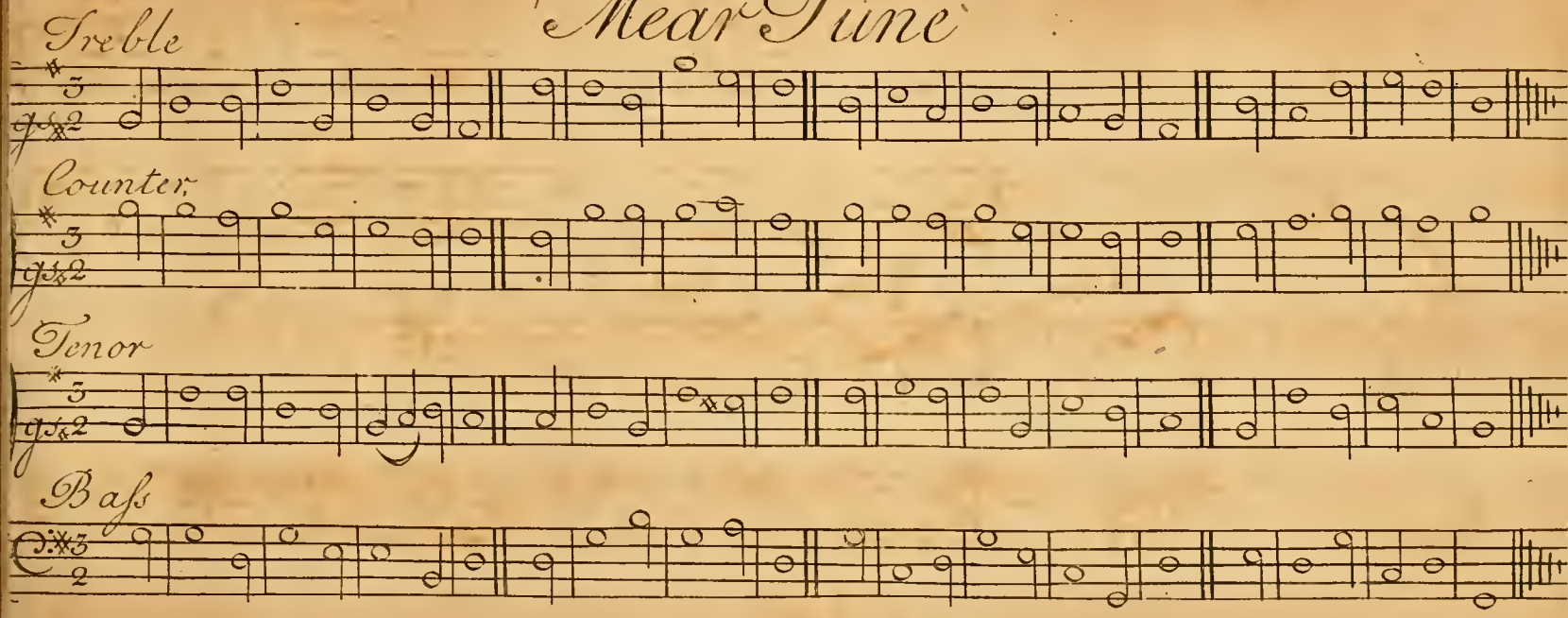


Thirds, aſcending and deſcending.



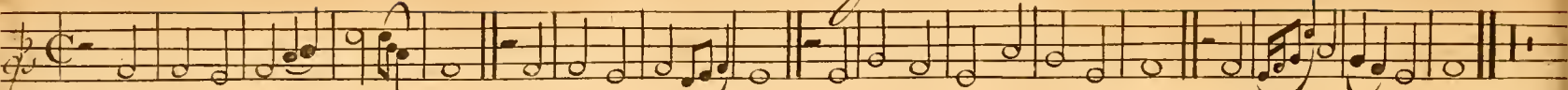

3ds, 4ths, 5ths, 6ths, 7ths, 8ths, 3ds.
4ths, 5ths, 6ths, 7ths, 8ths, 3ds. 4ths. & so without any intermediate Notes.

Mear Tune

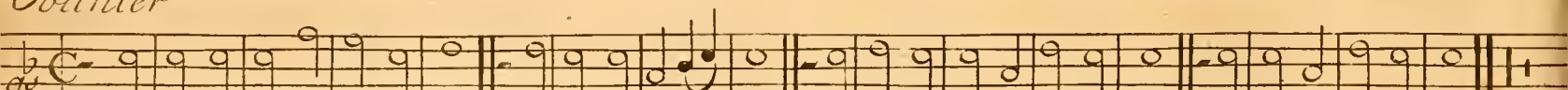


Canterbury Tune

Treble

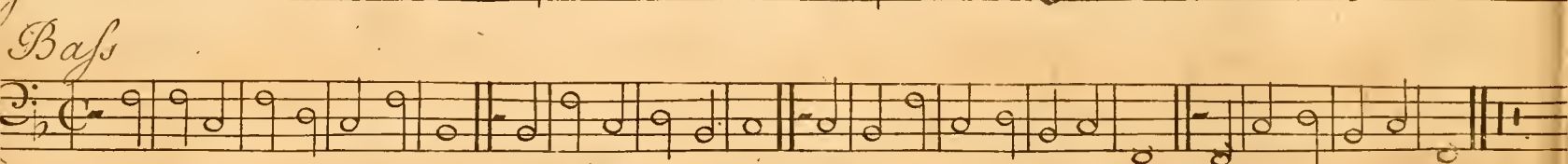


Counter



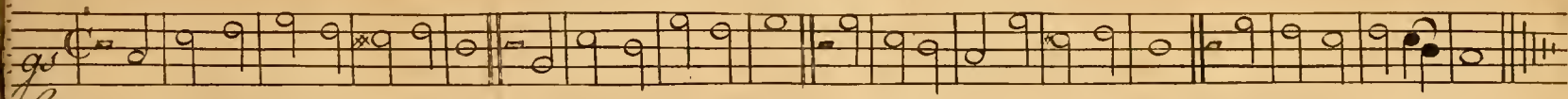
Tenor

Baſs



Windsor Tune

Treble



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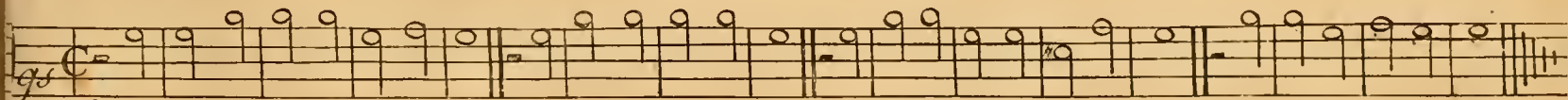
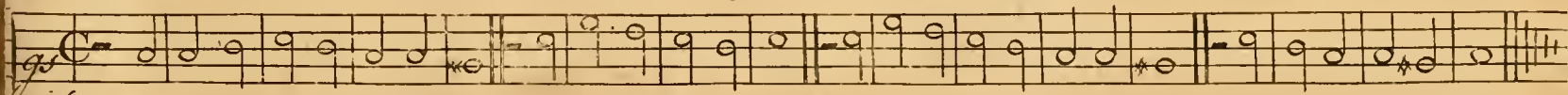
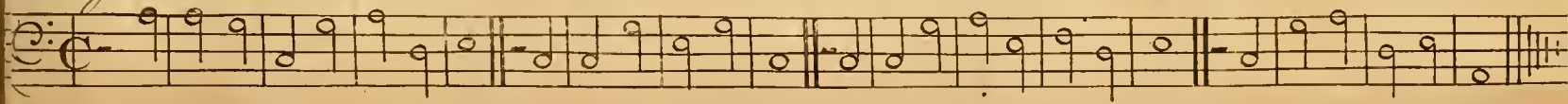


Tenor

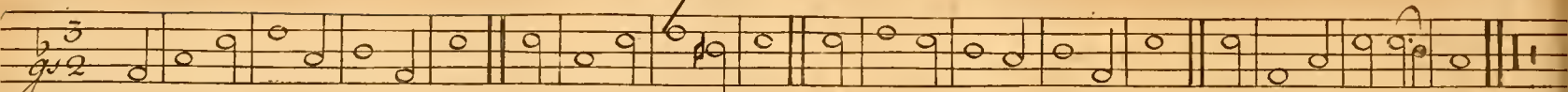


Bass



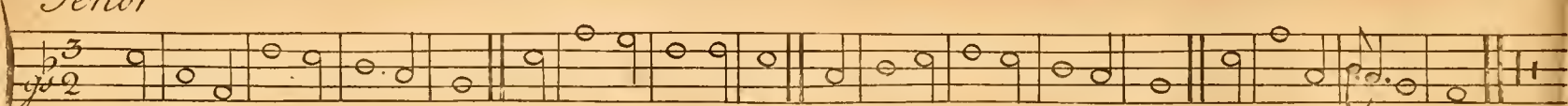
Bedford Tune

Treble

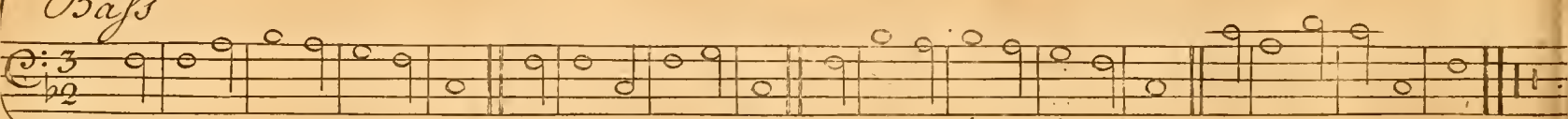


Counter

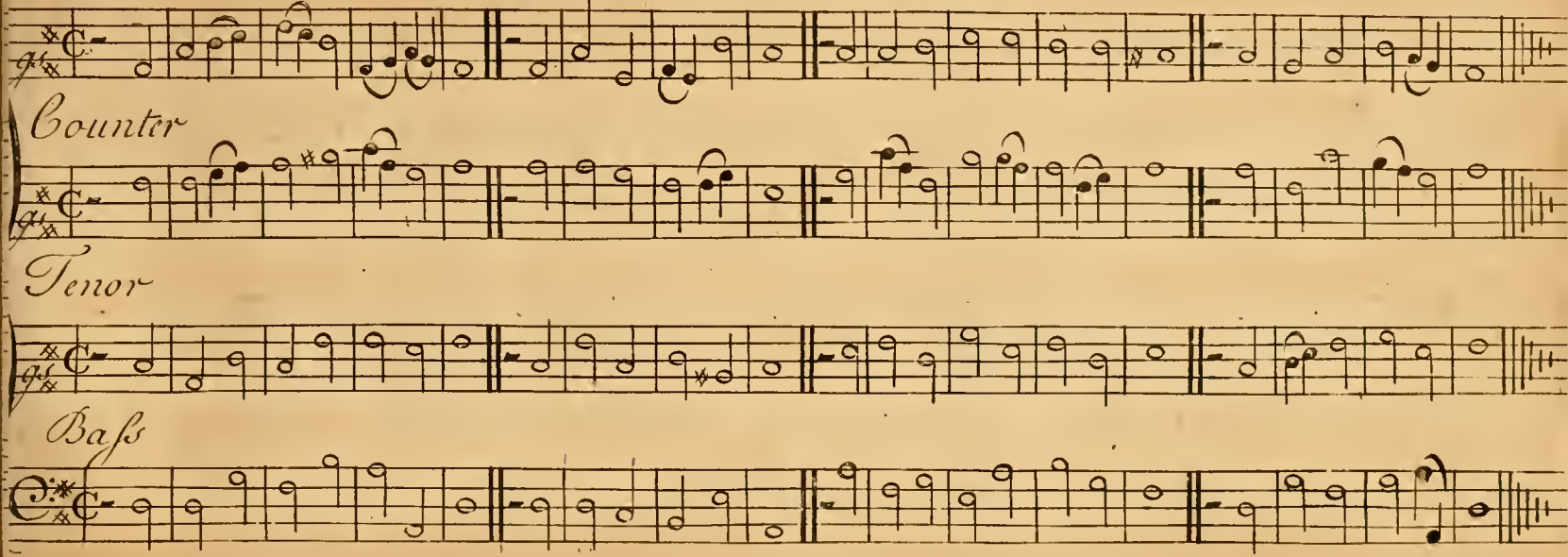
Tenor



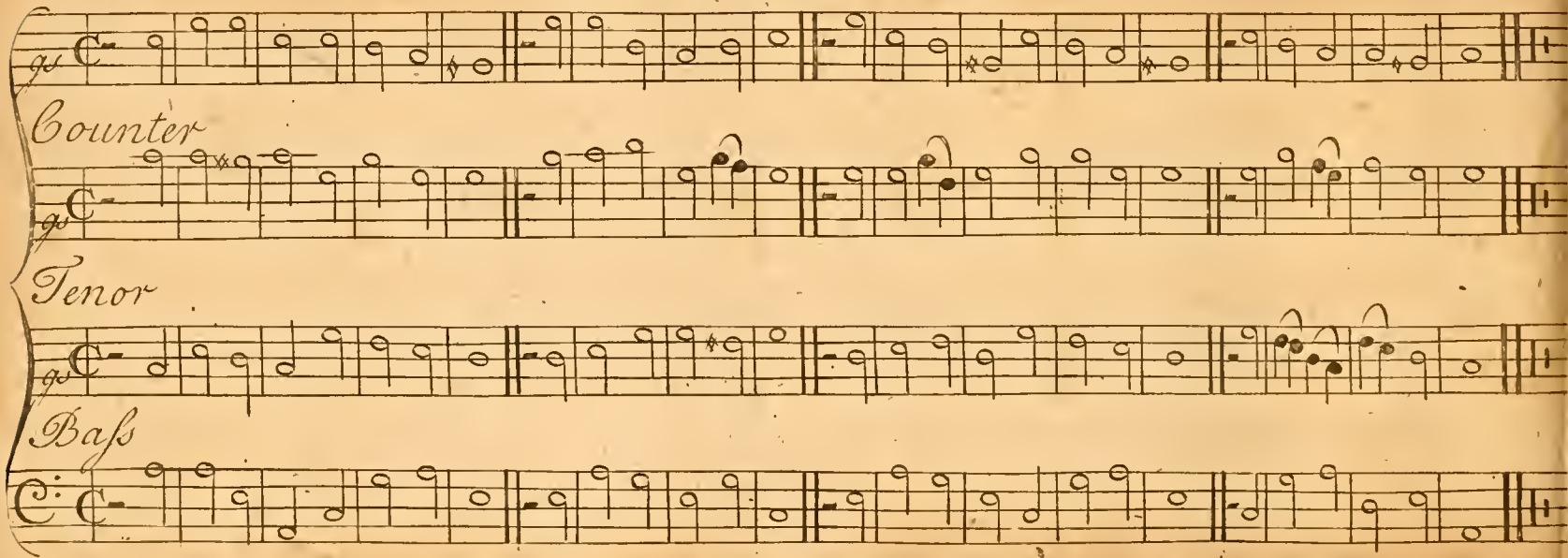
Baſs



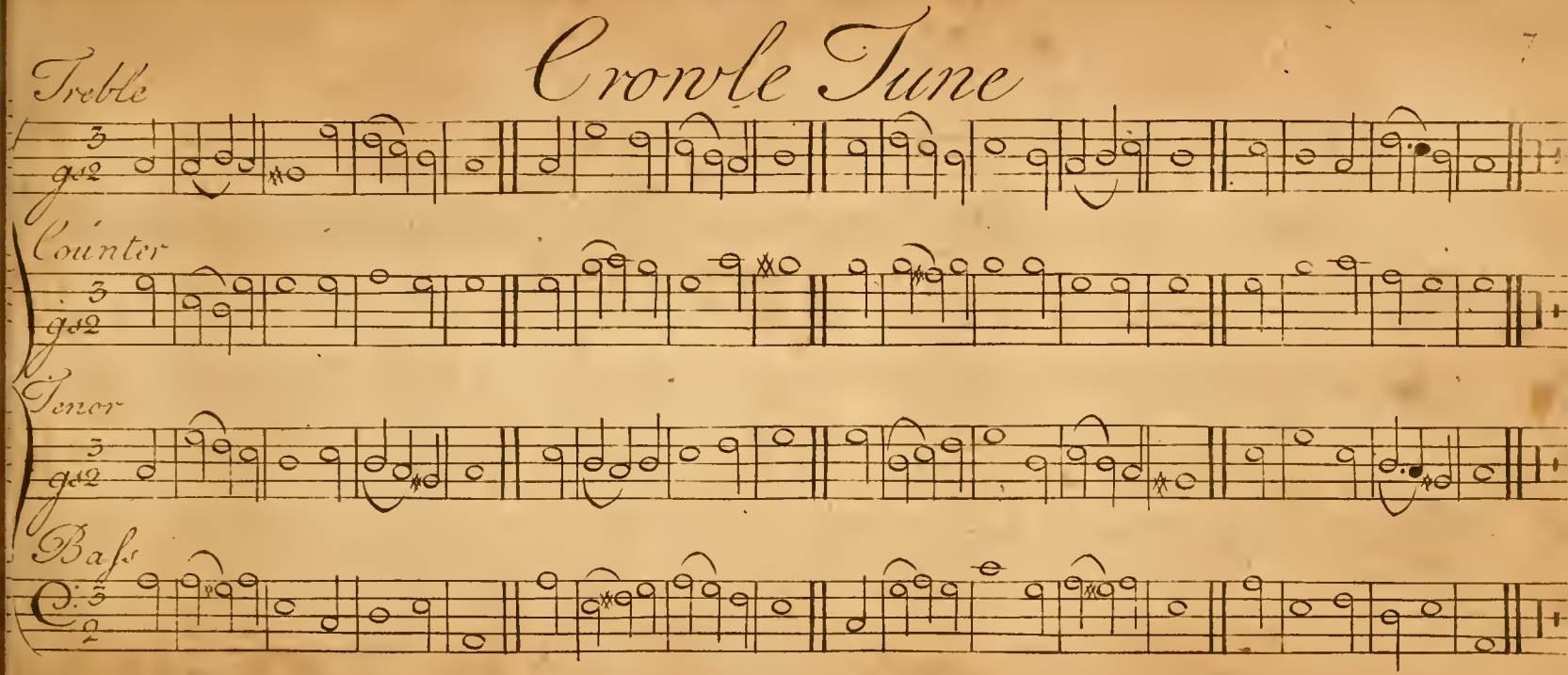
St. Anns Tune



Standish Tune

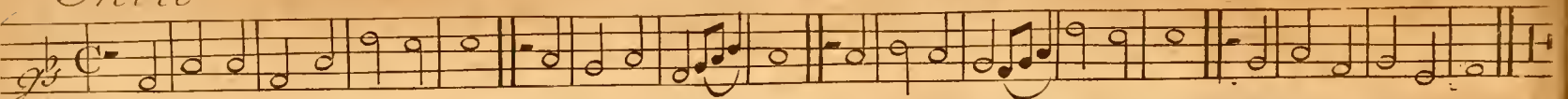


Crowle Tune

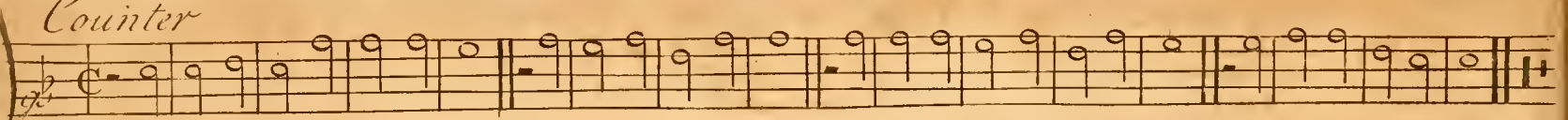


S.t Davids Tune

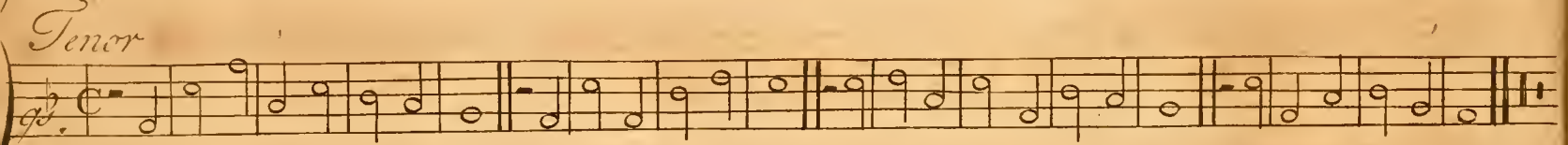
Trebble



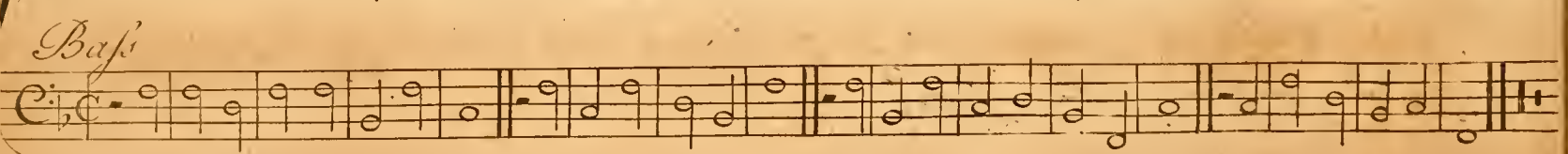
Counter



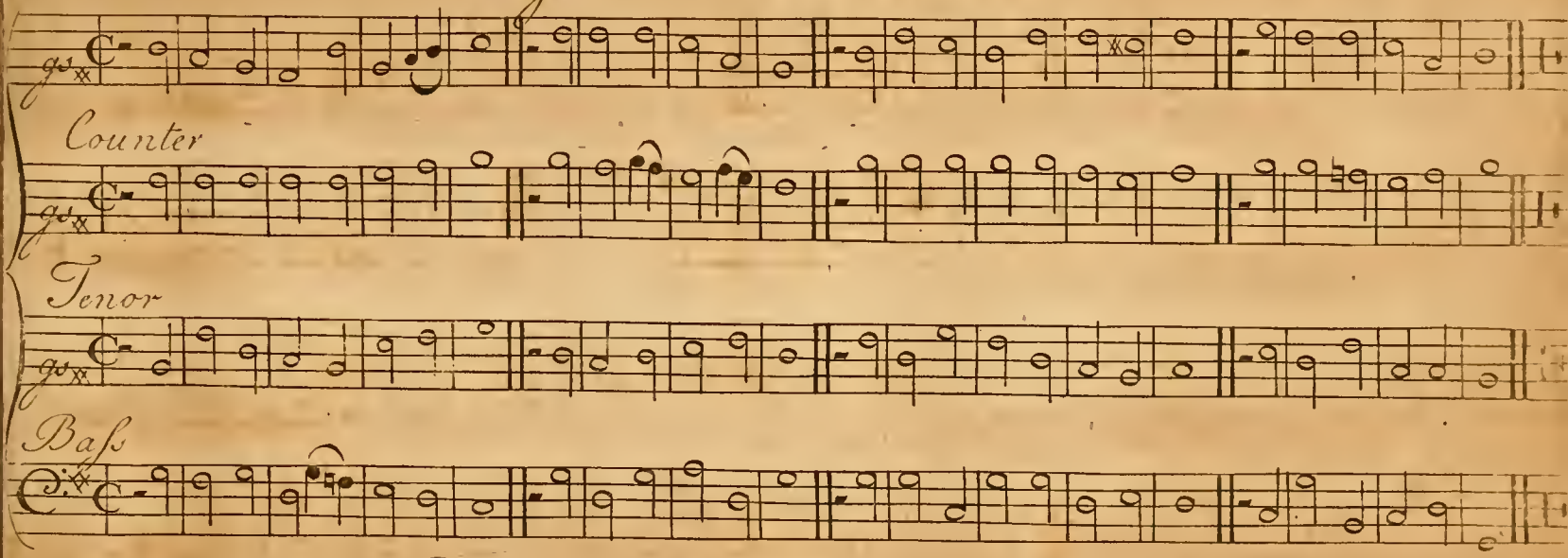
Tenor



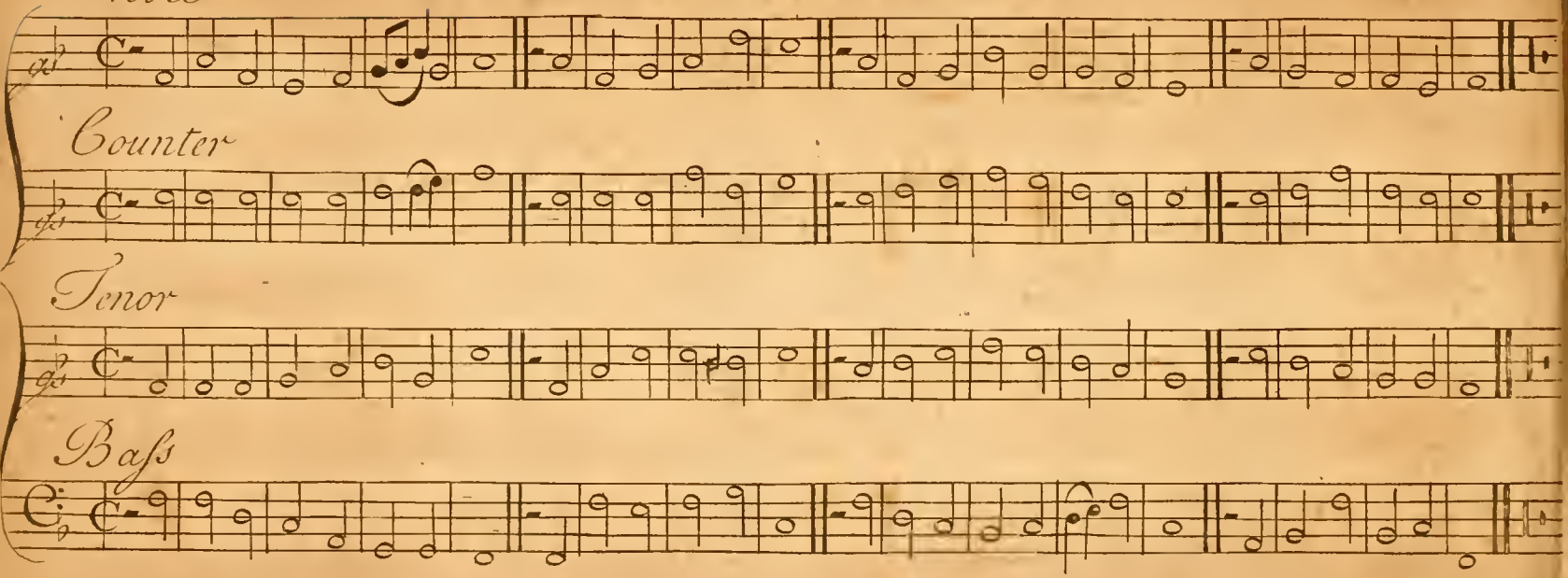
Basi



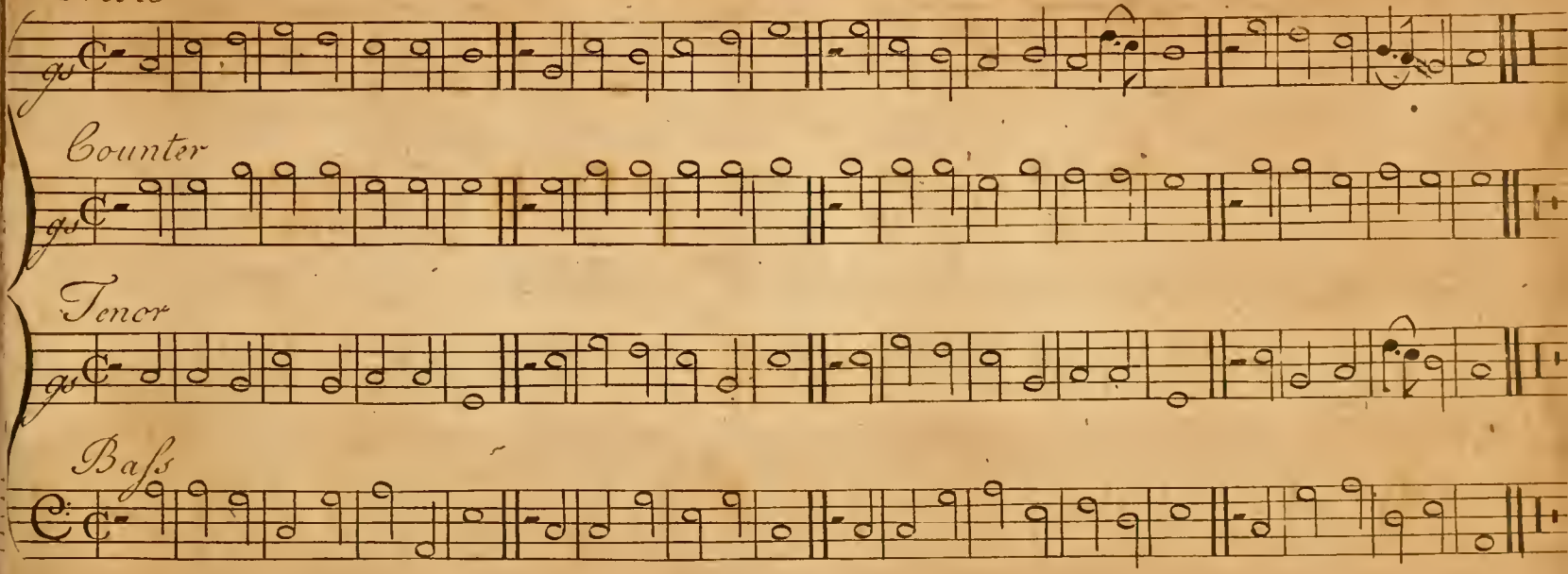
Gloucester Tune



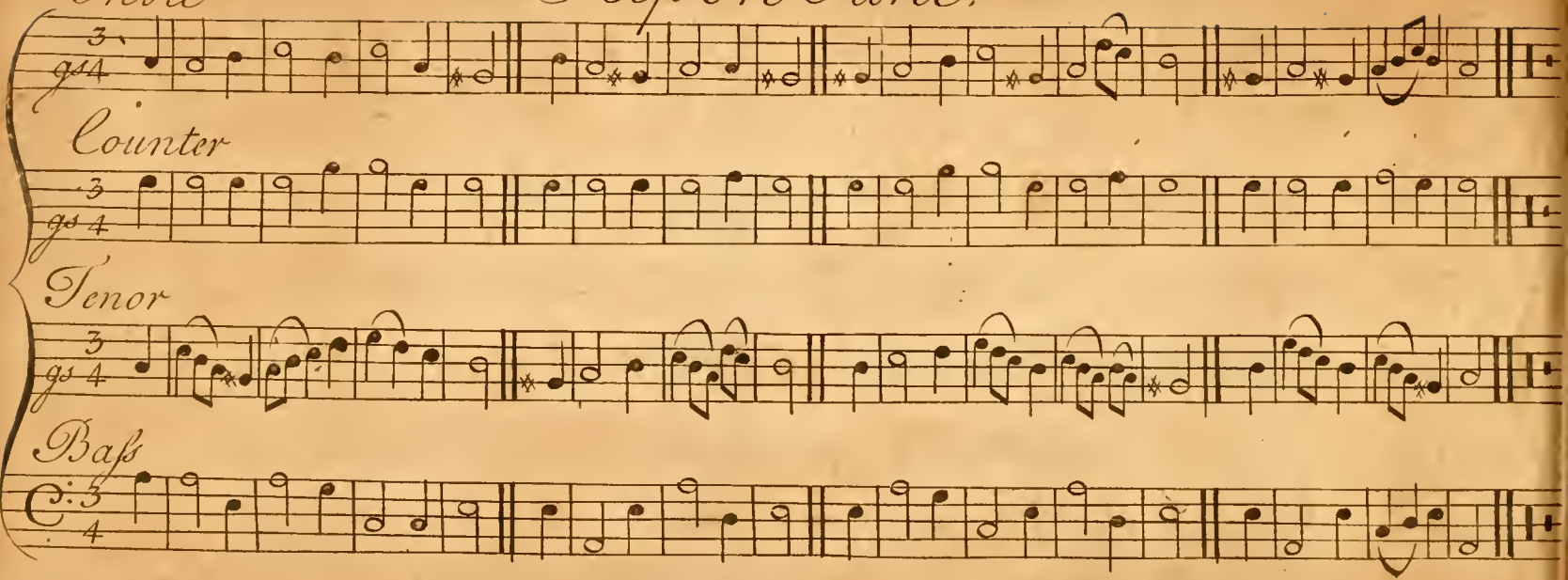
Westminster Tune



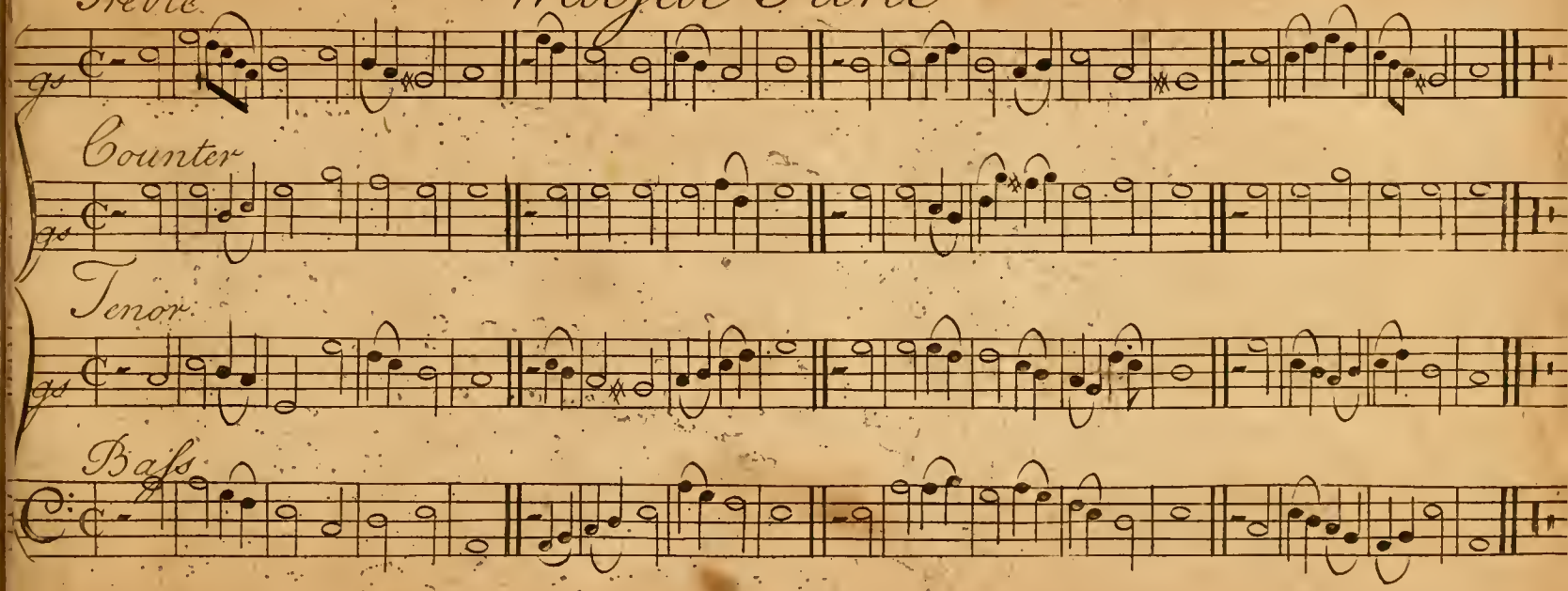
Coleshill Tune



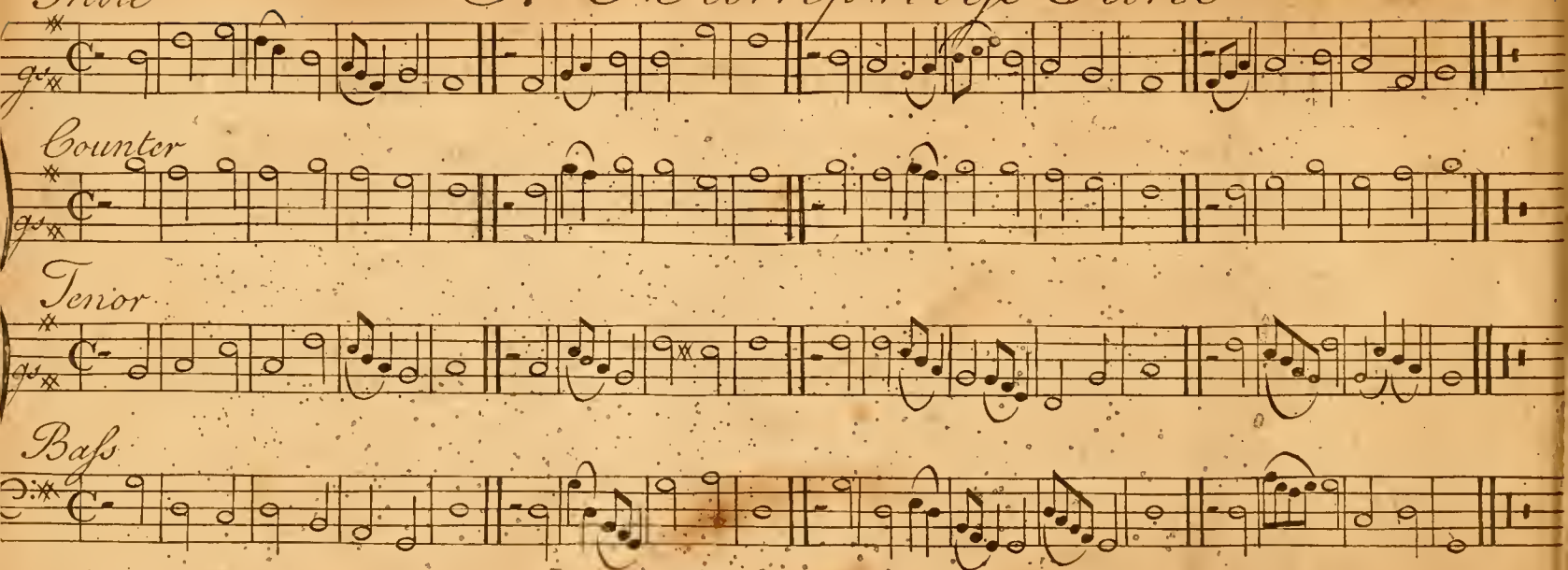
Ripon Tune.



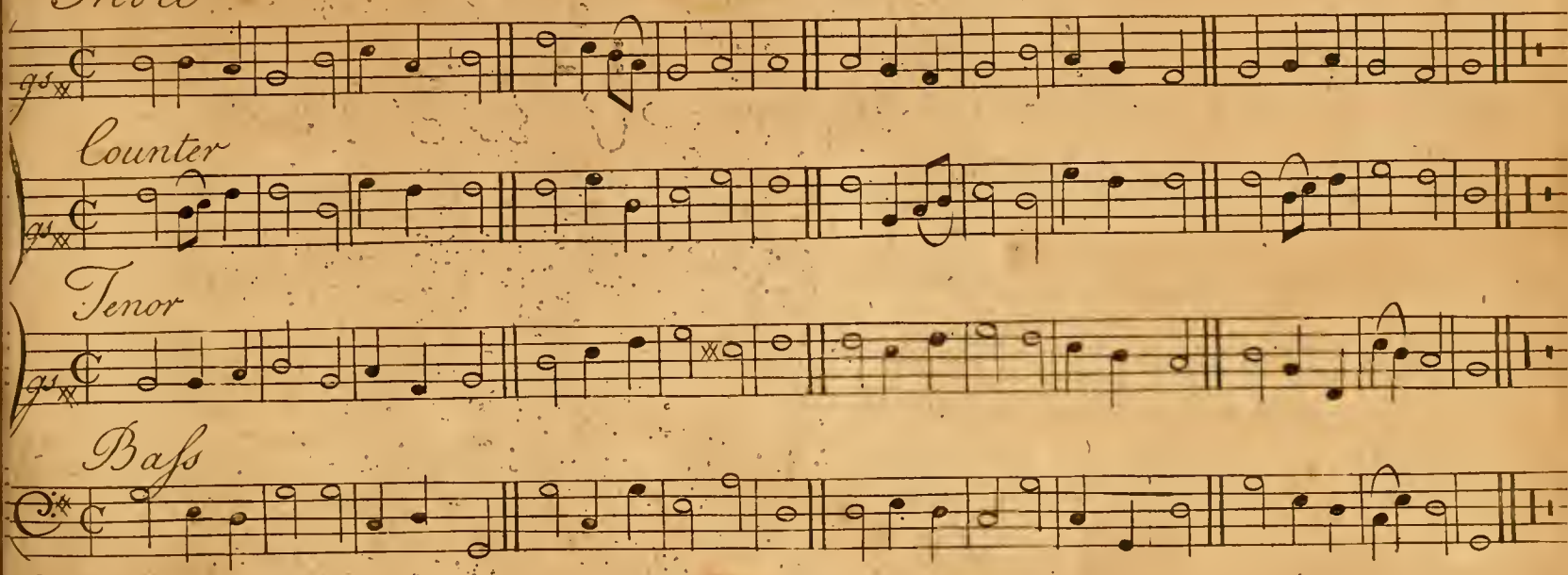
Walfal Tune



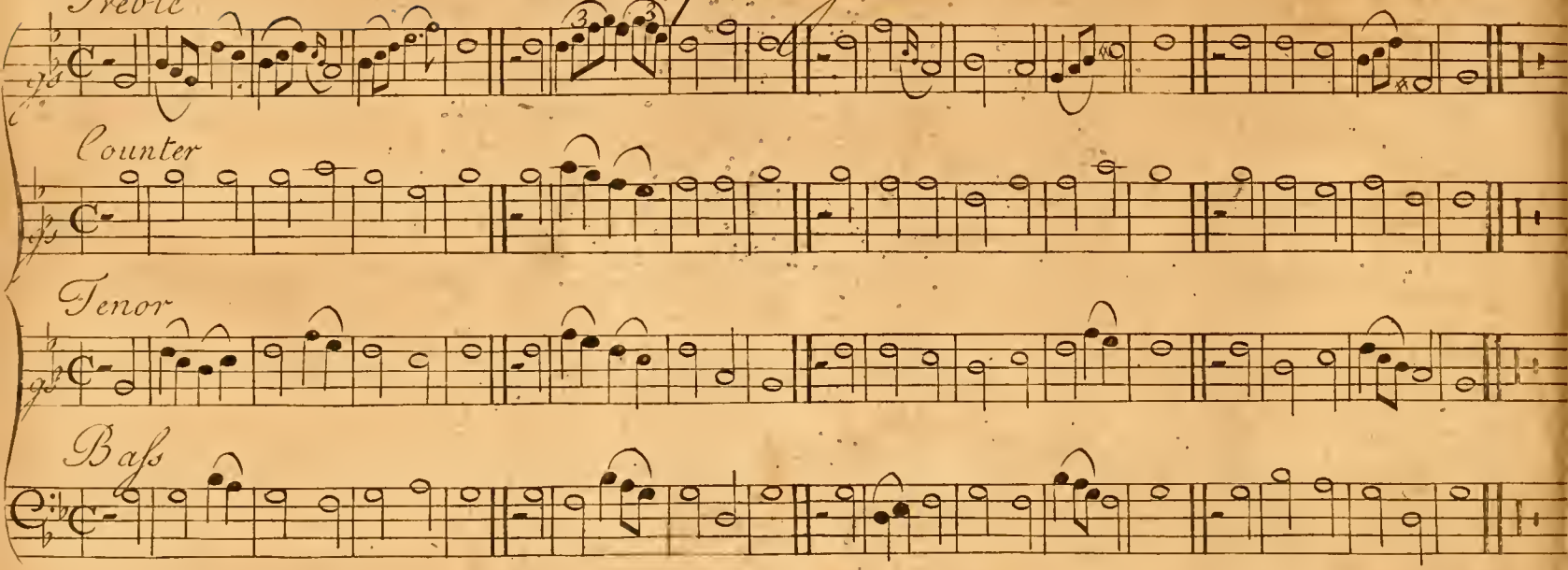
S.t Humphrys Tune



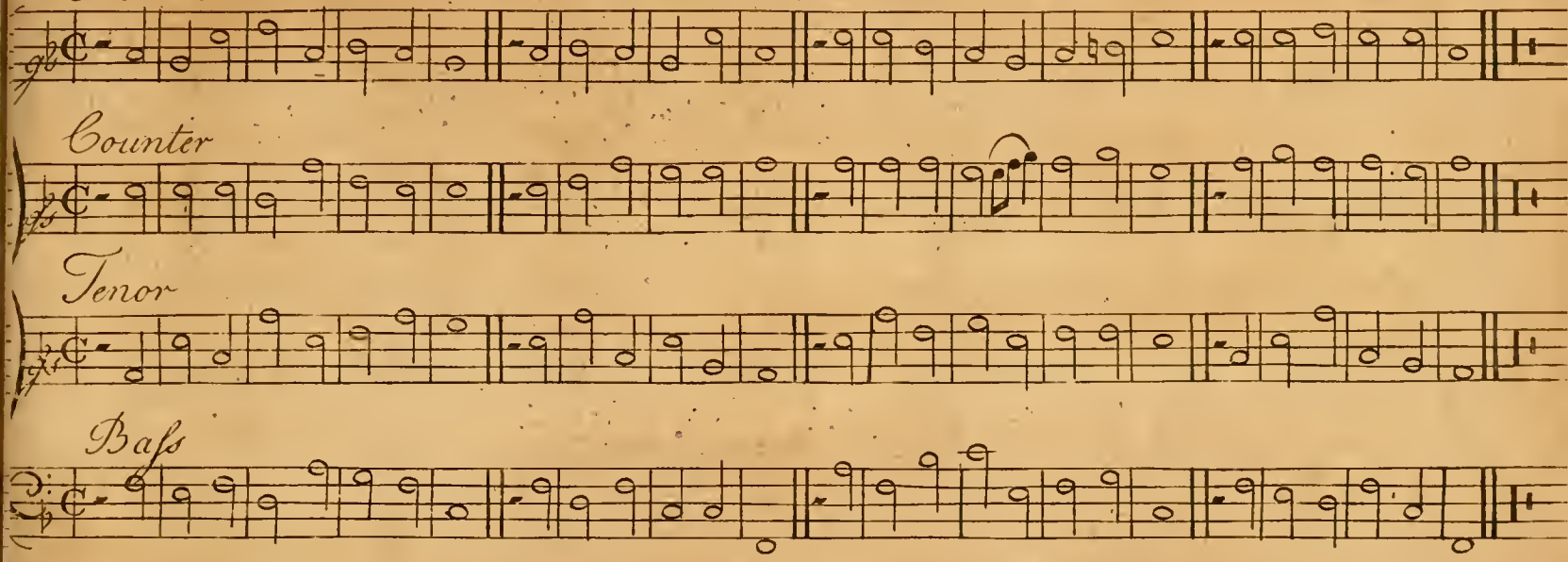
S.t Michaels Tune



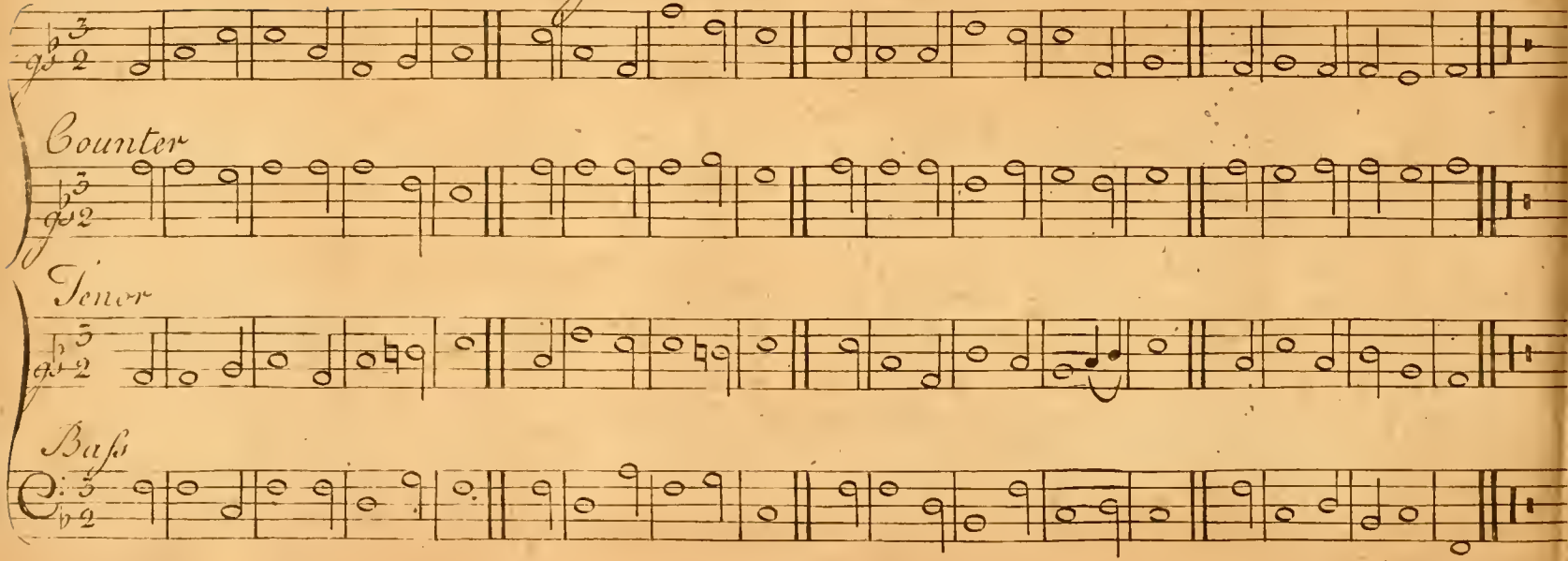
Isle of Wight



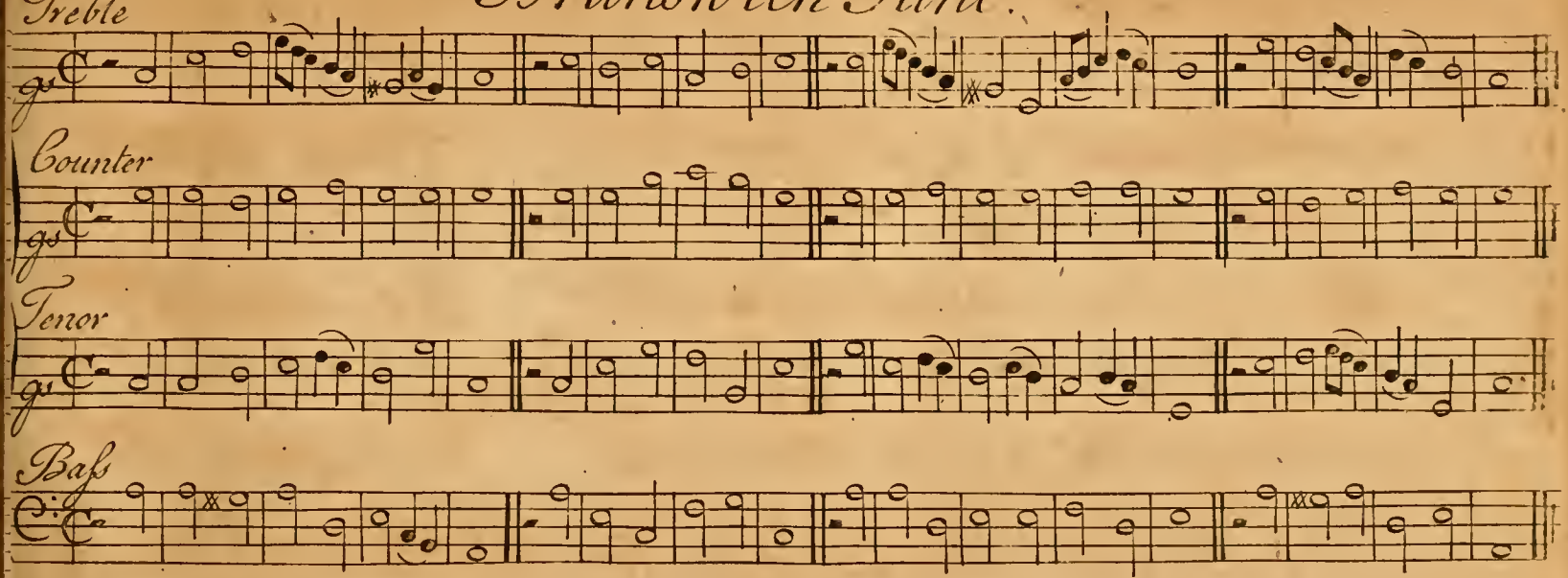
London New Tune



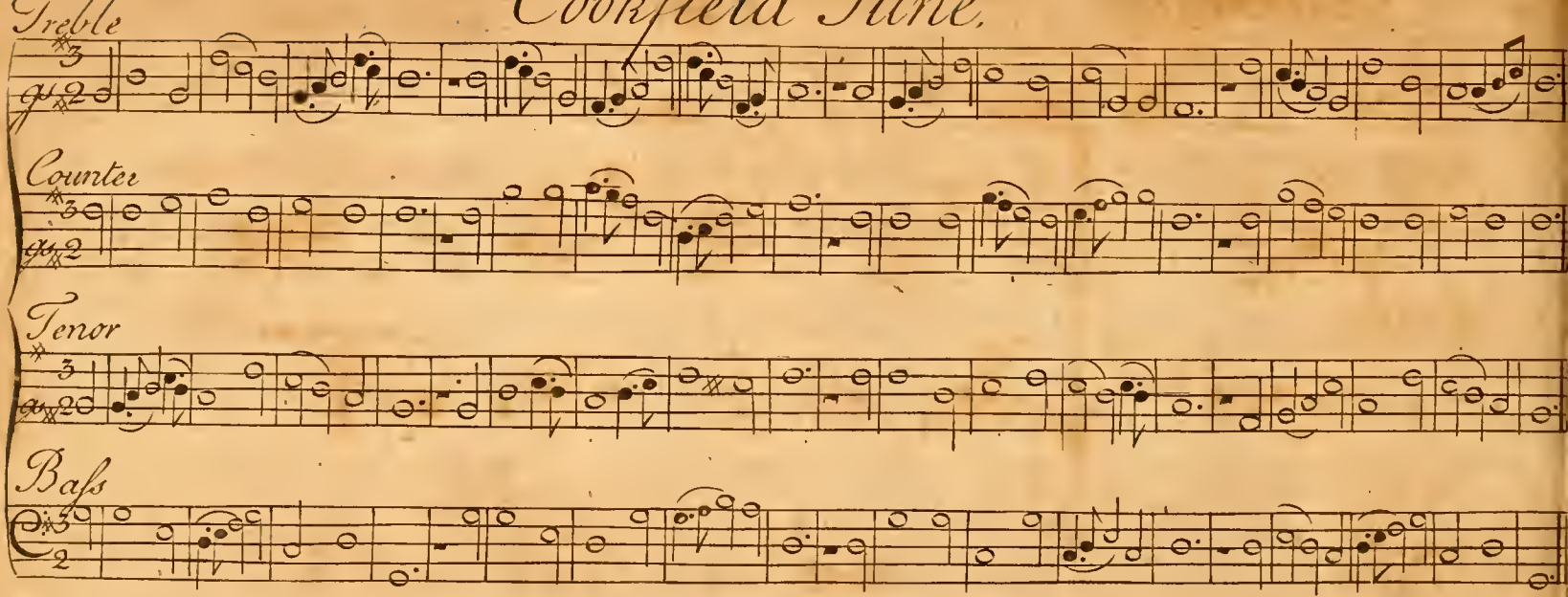
Portsmouth Tune

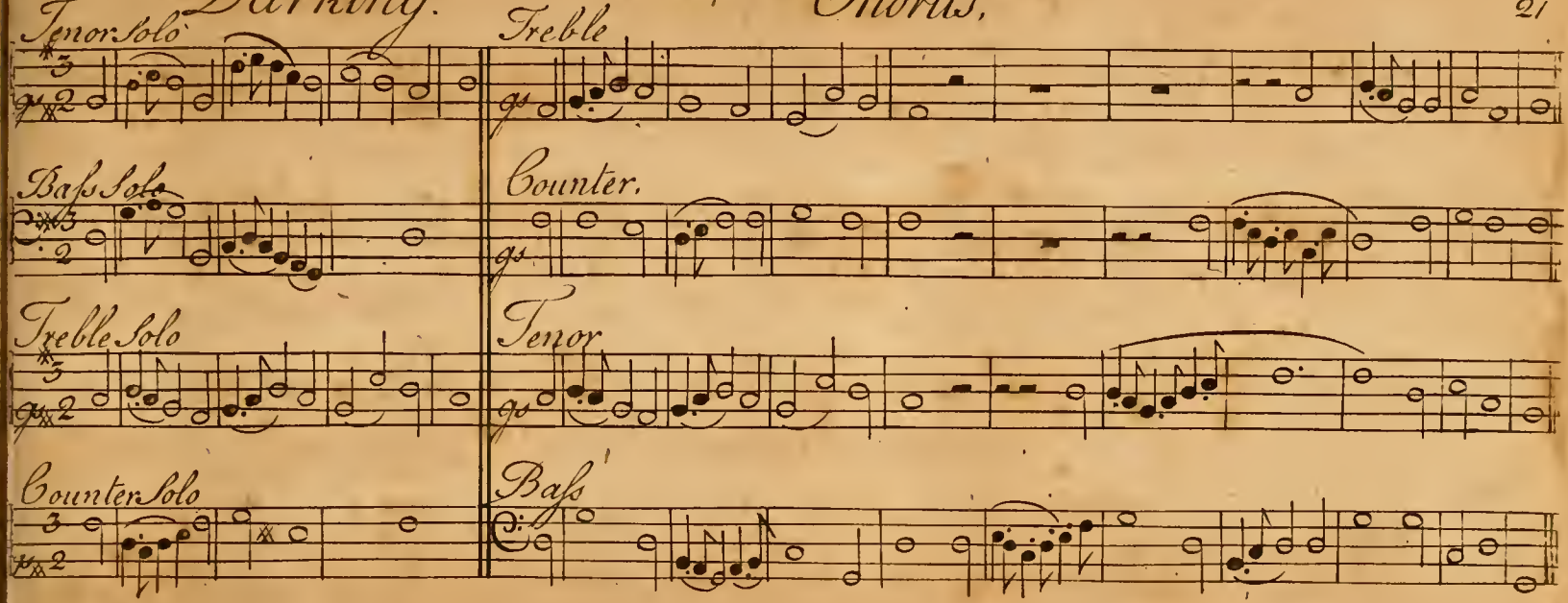


Brunswick Tune.

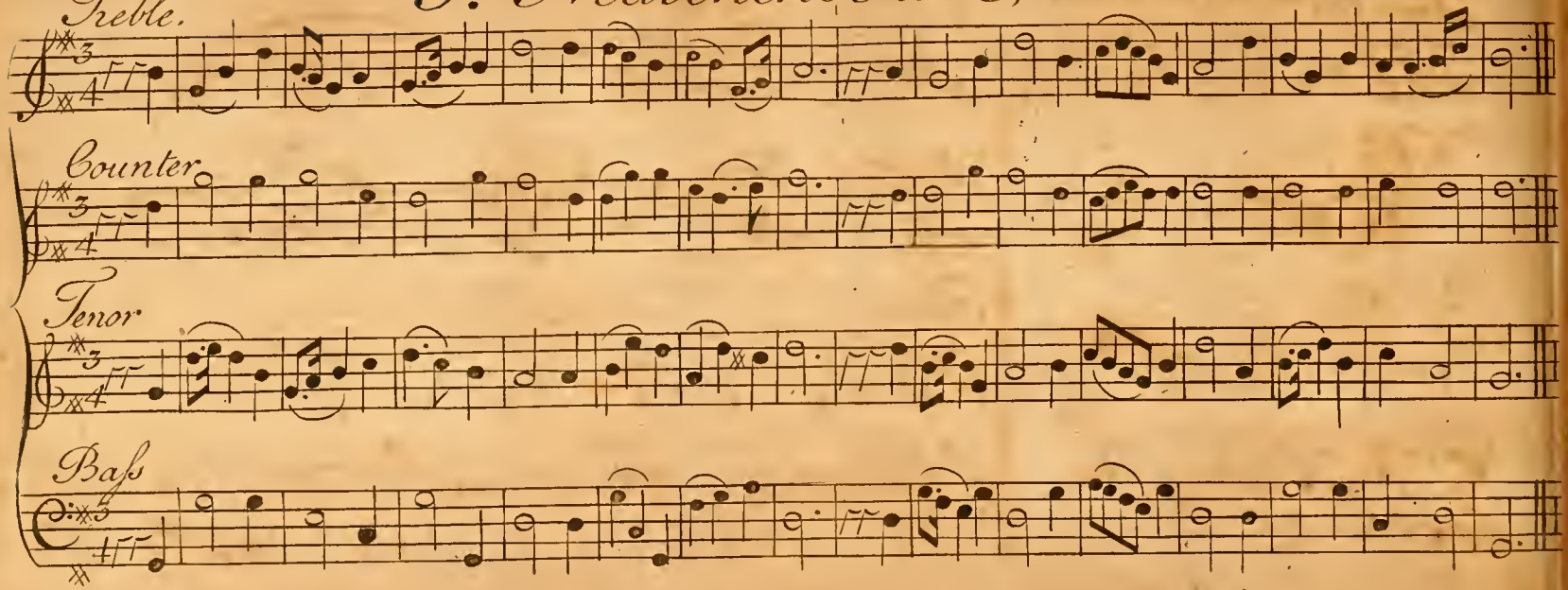


Cookfield Tune.

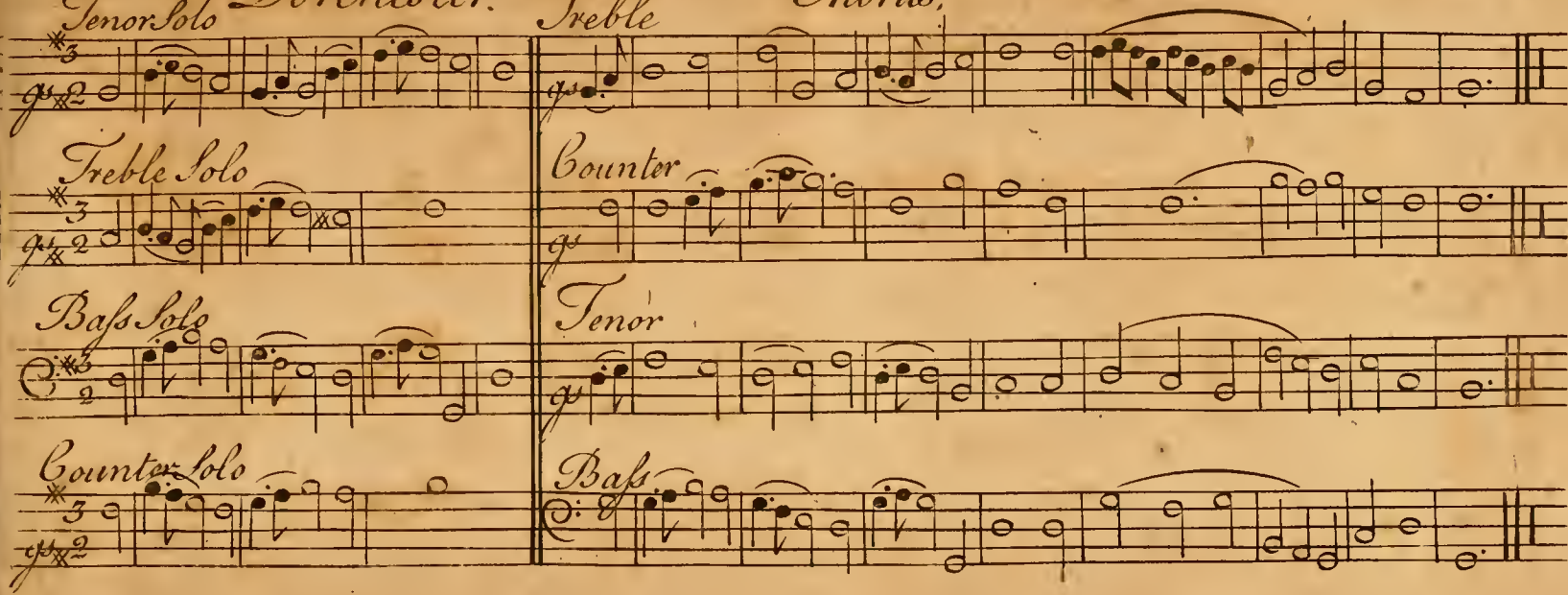



Tenor Solo
Bass Solo
Treble Solo
Counter Solo
Treble
Counter.
Tenor
Bass

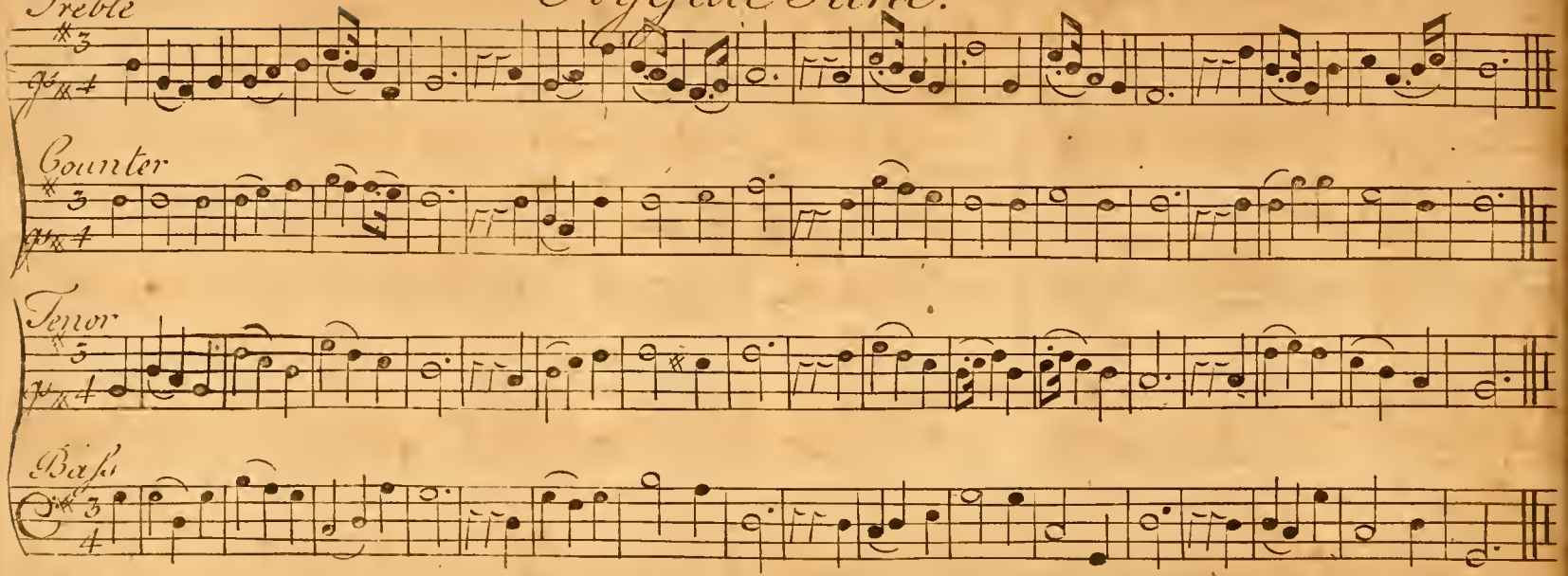
St. Matthew's Tune.



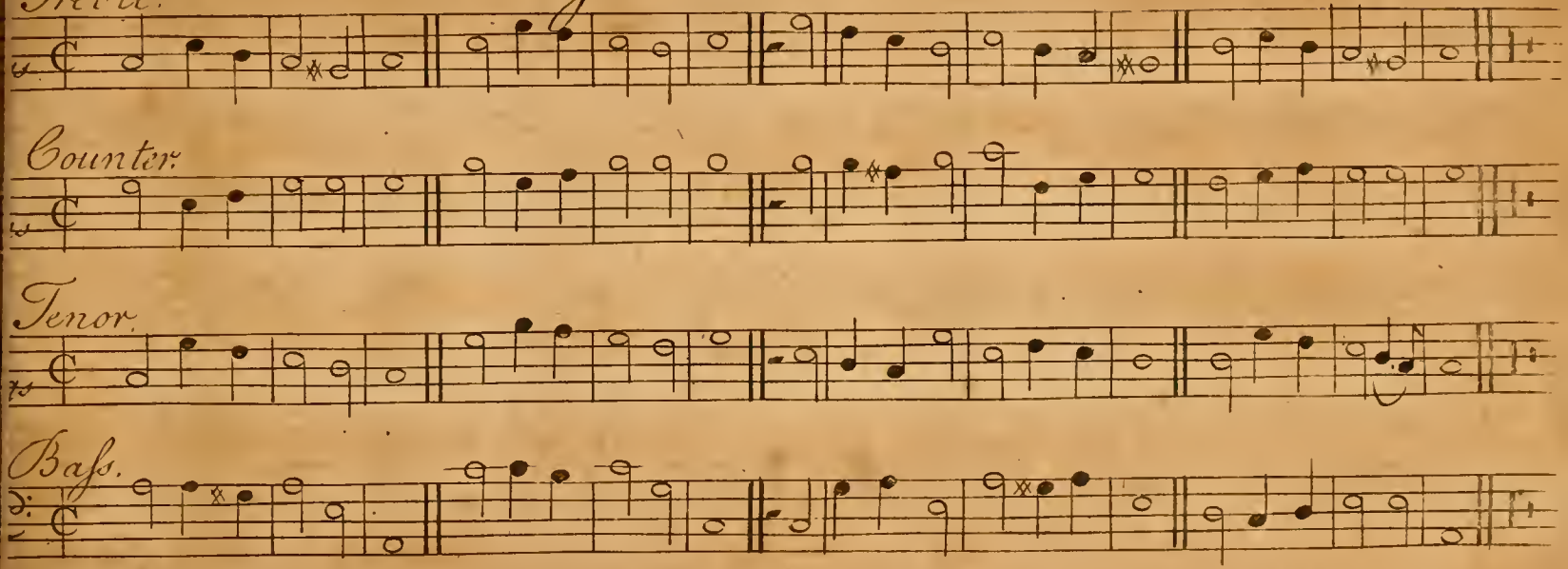
Dorchester. Treble Chorus.



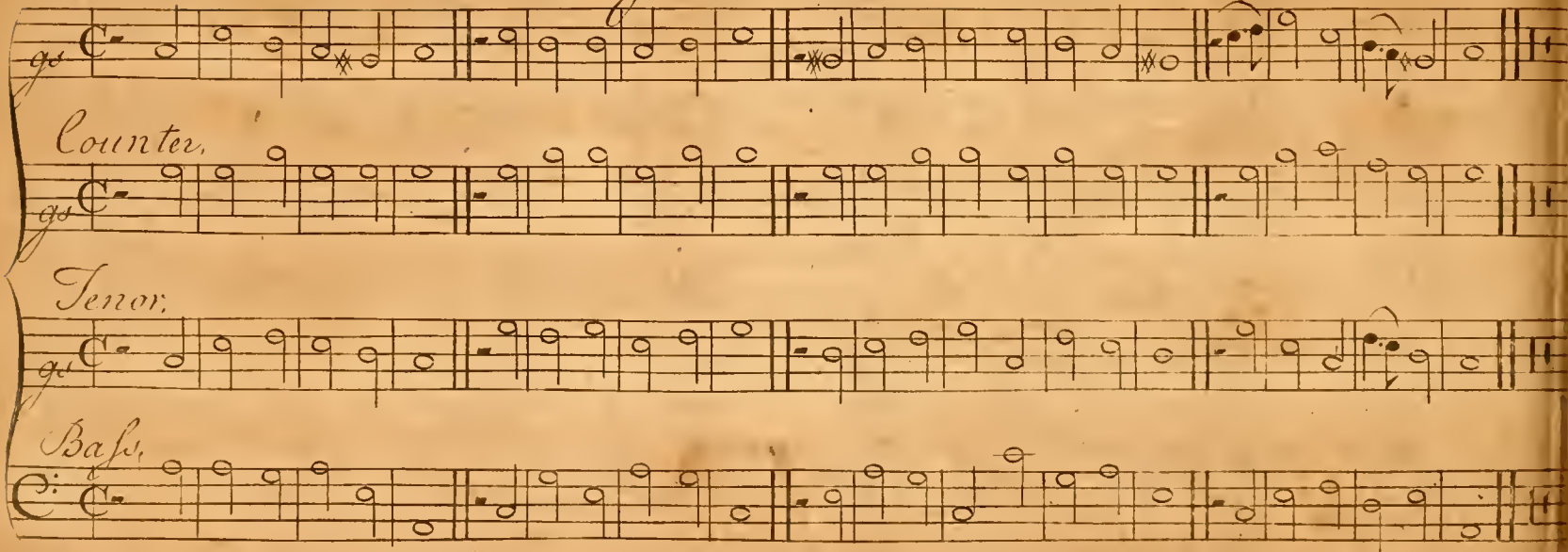
Rygate Tune.



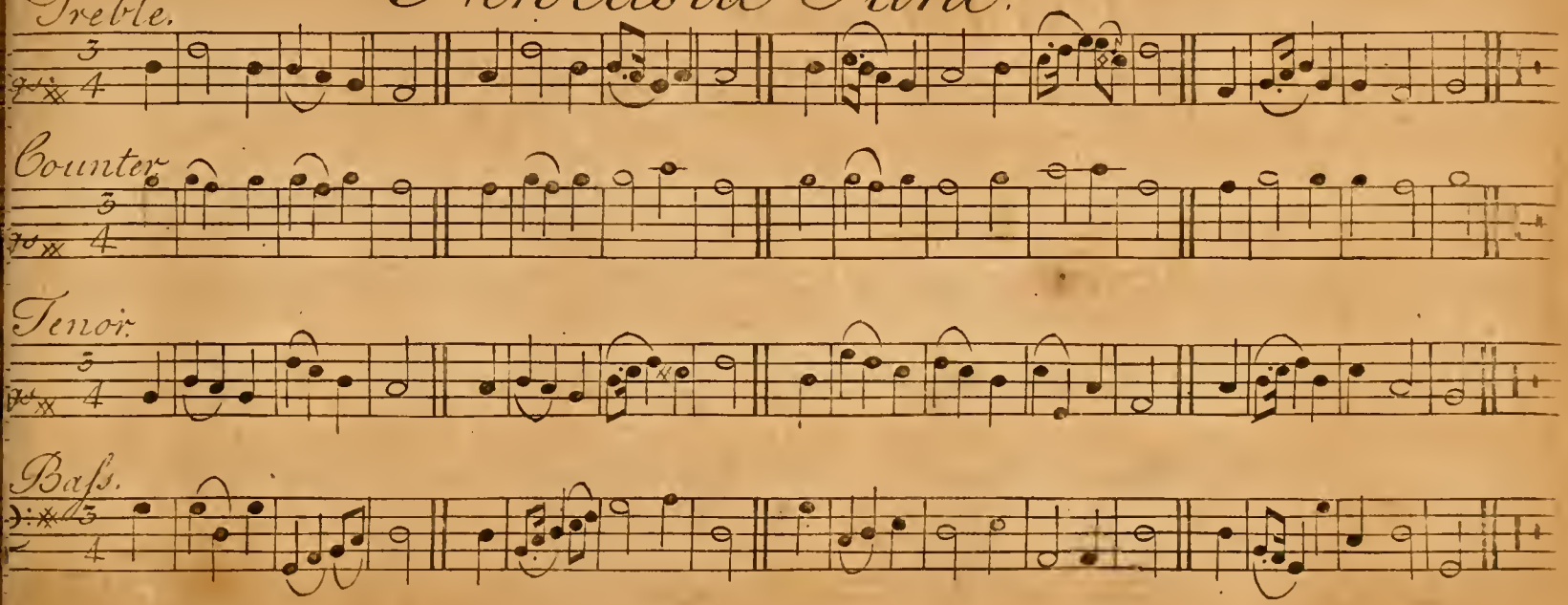
Wirksworth Tune.



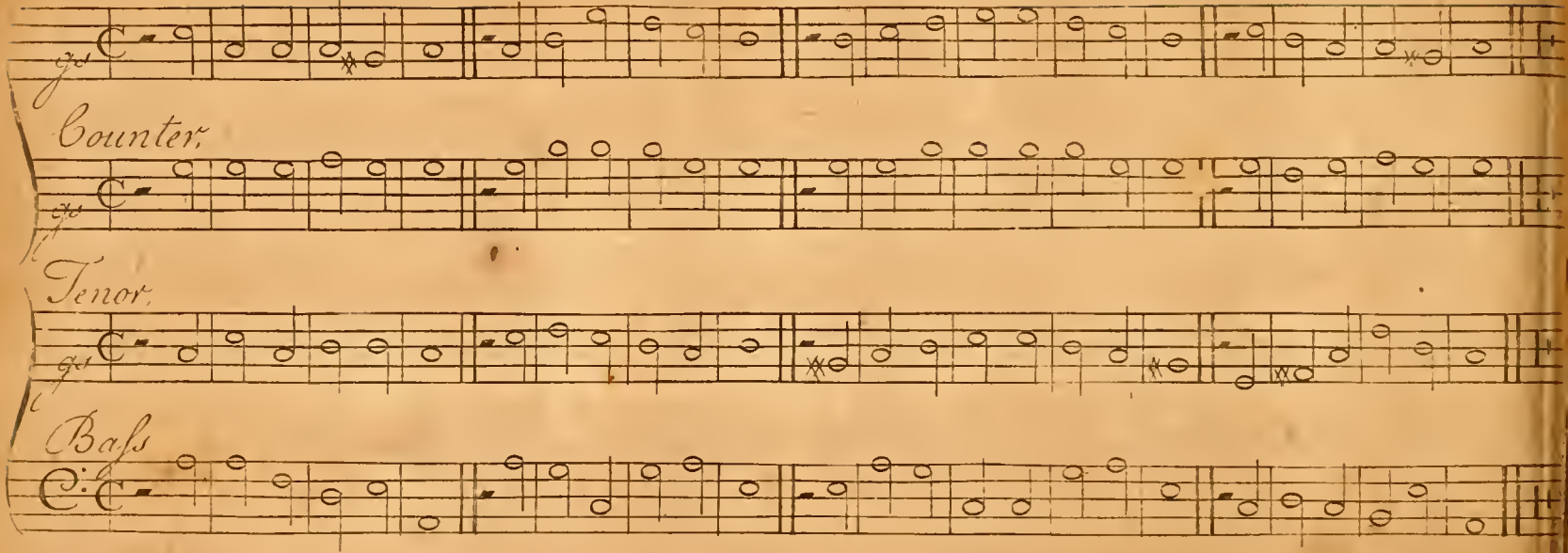
Orange Tune.



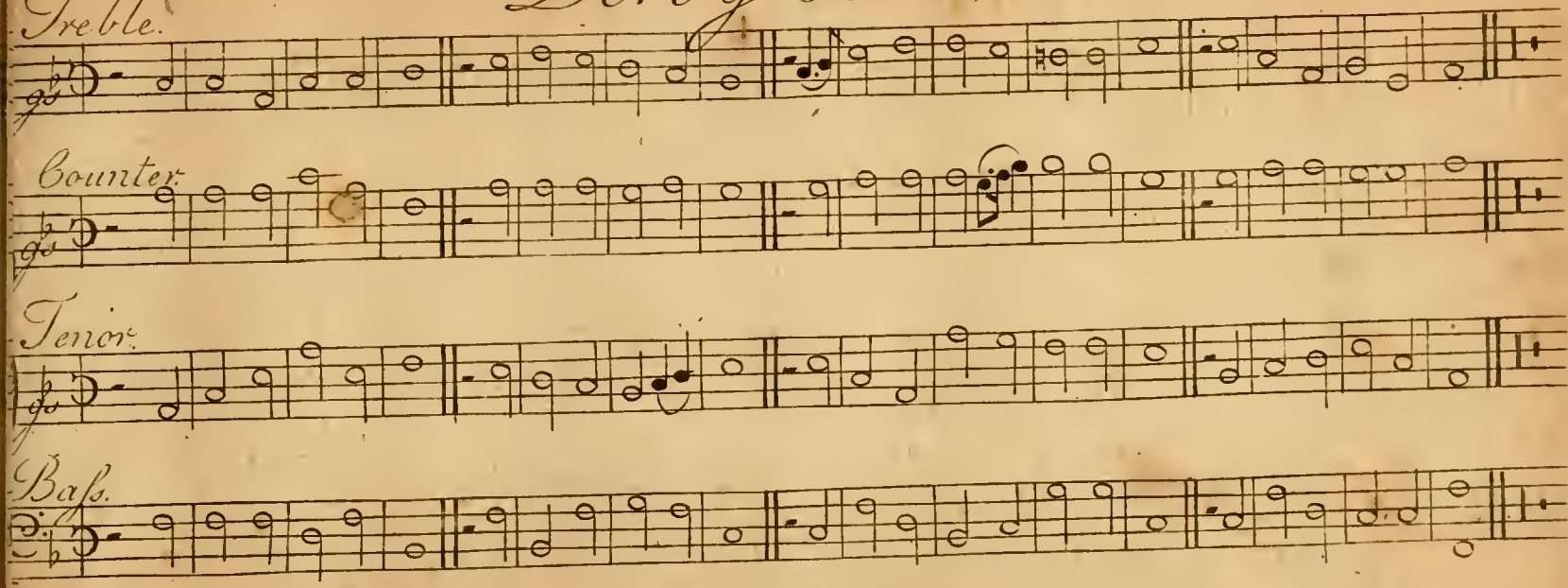
Newcastle Tune.



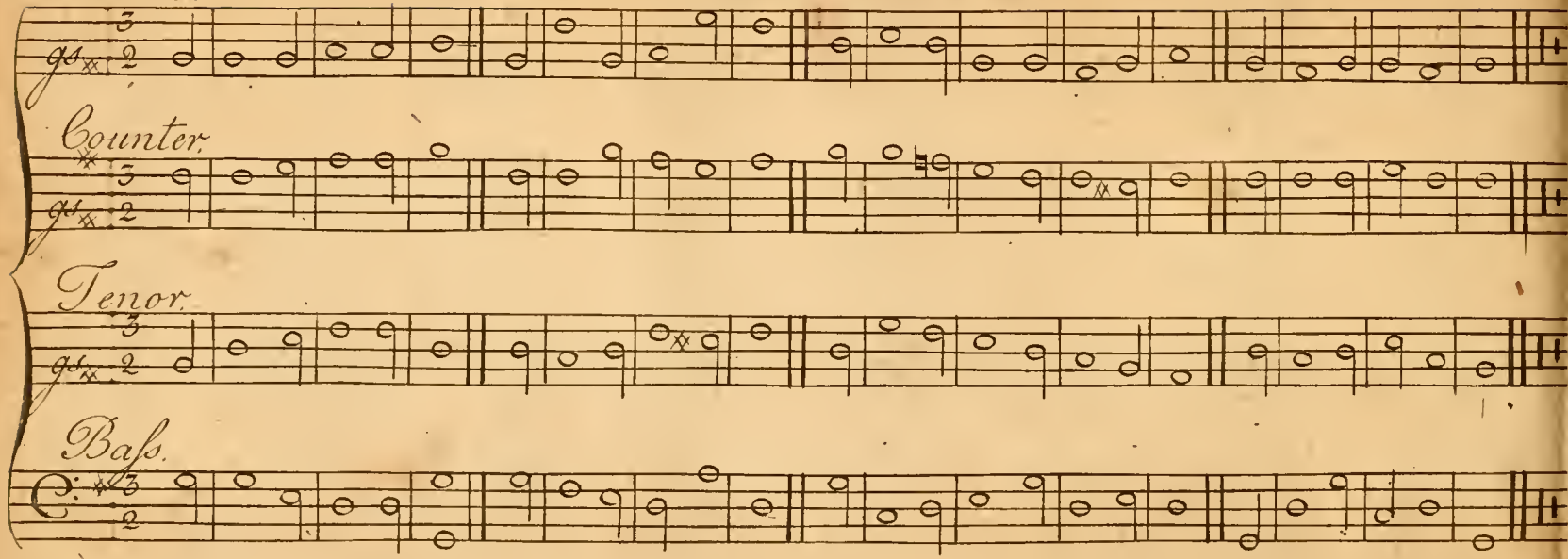
Southwell Tune.



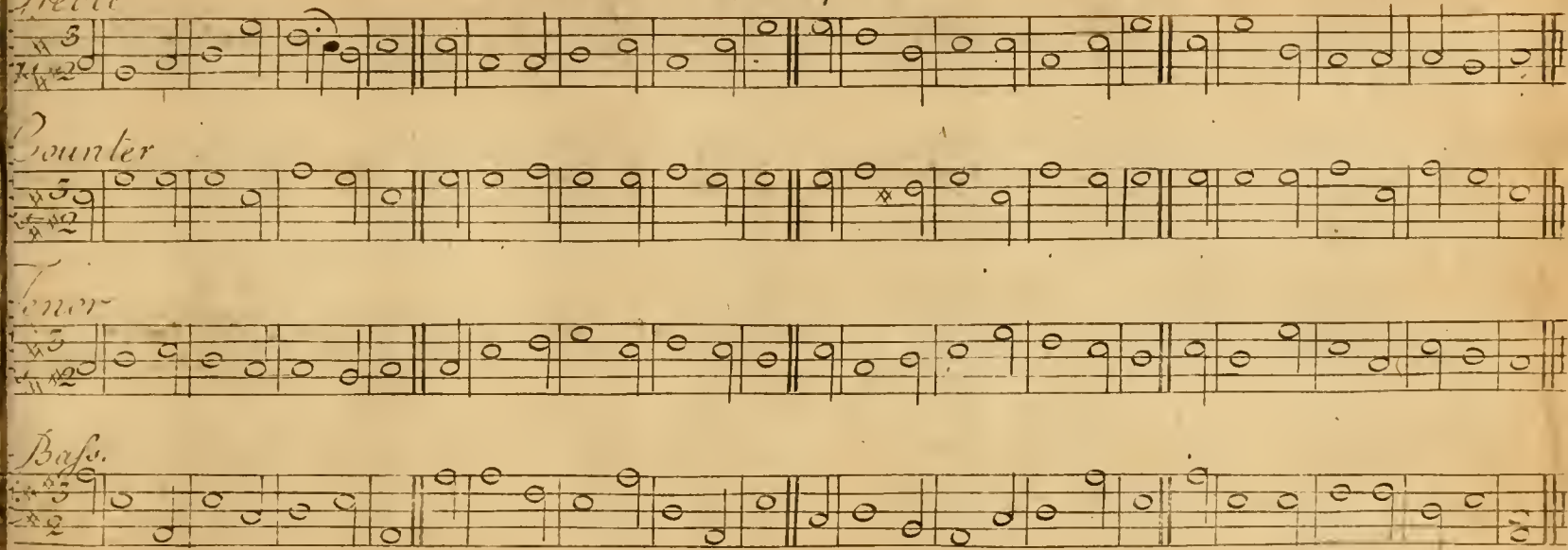
Derby Tune.



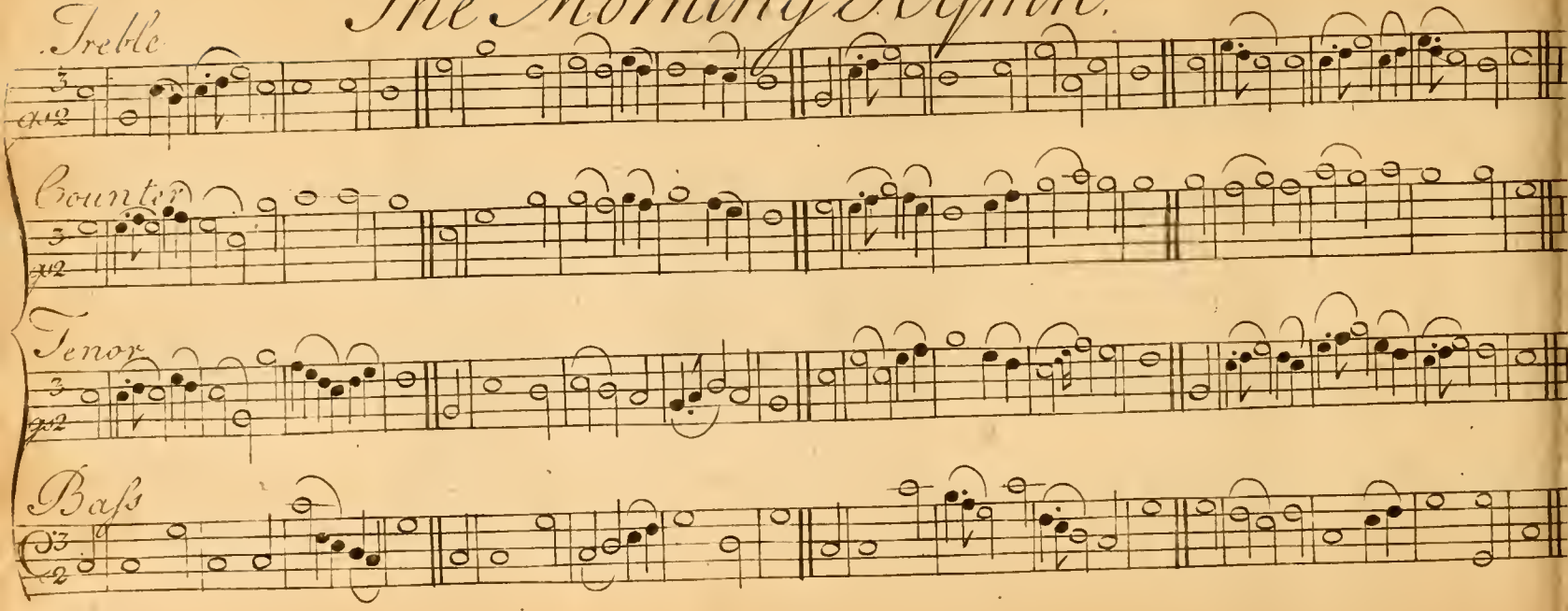
S.t Peter's Tune.



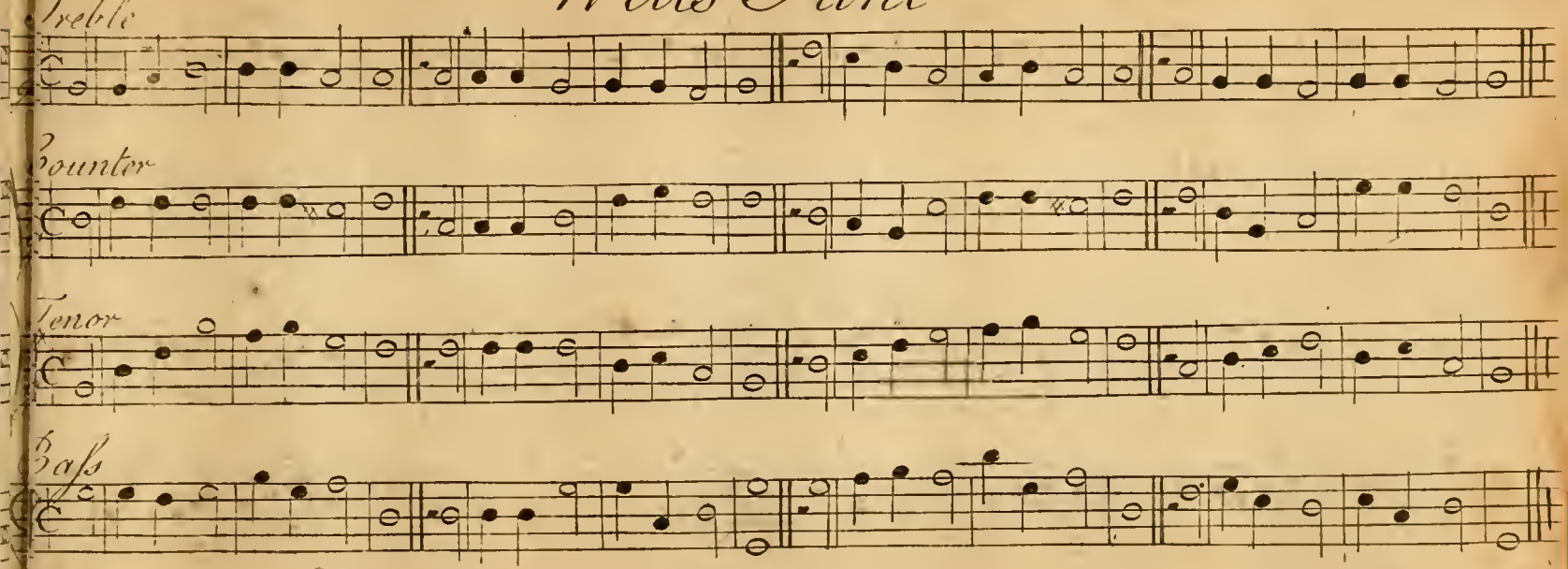
Bath Tune



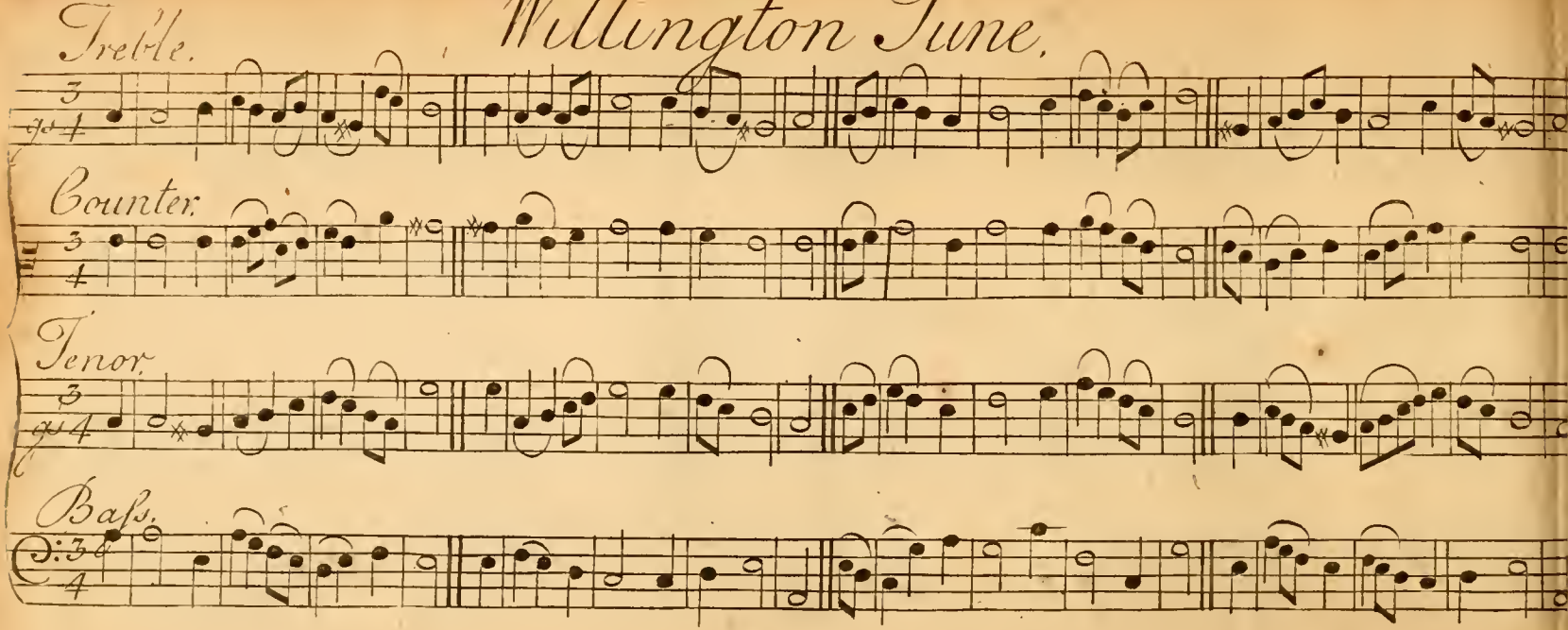
The Morning Hymn.



Wells Tune



Willington Tune.



Dagenham

Treble

Bass

Treble

Bass

Chorus

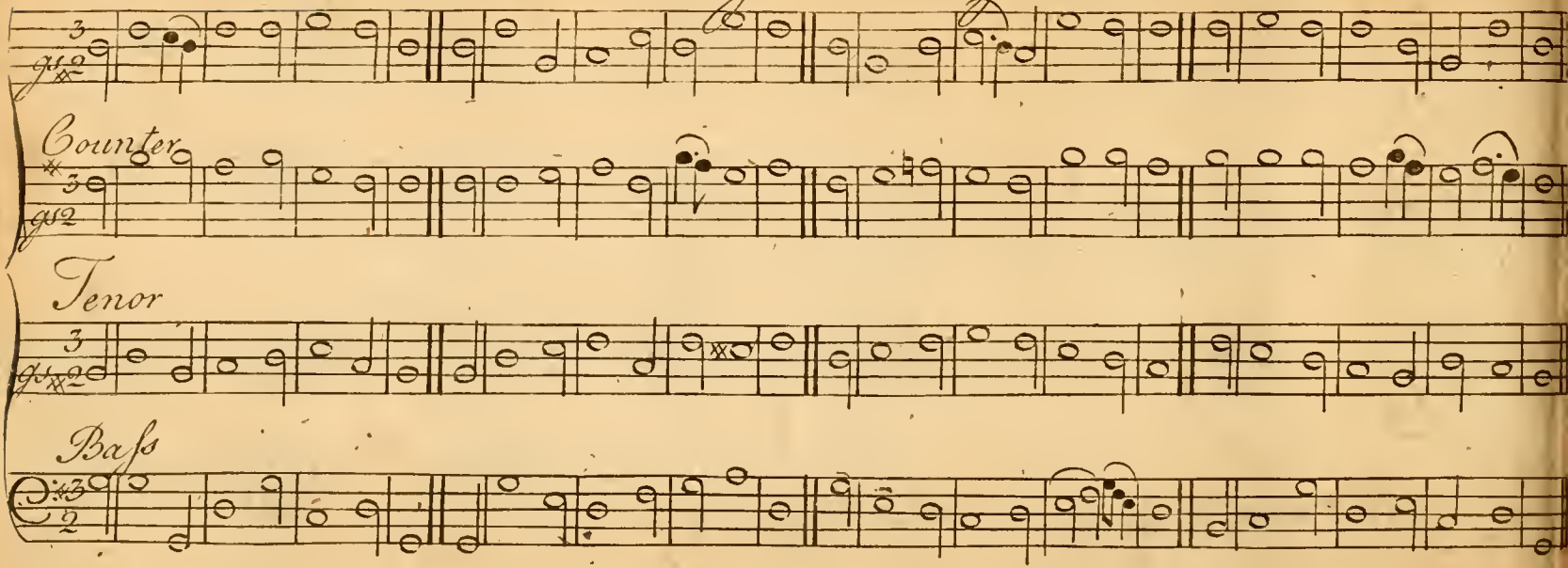
Treble

Counter

Tenor

Bass

The Angels Hymn.



Leatherhead.

Bass Solo

Tenor Solo

Counter Solo

Treble Solo

Chorus.

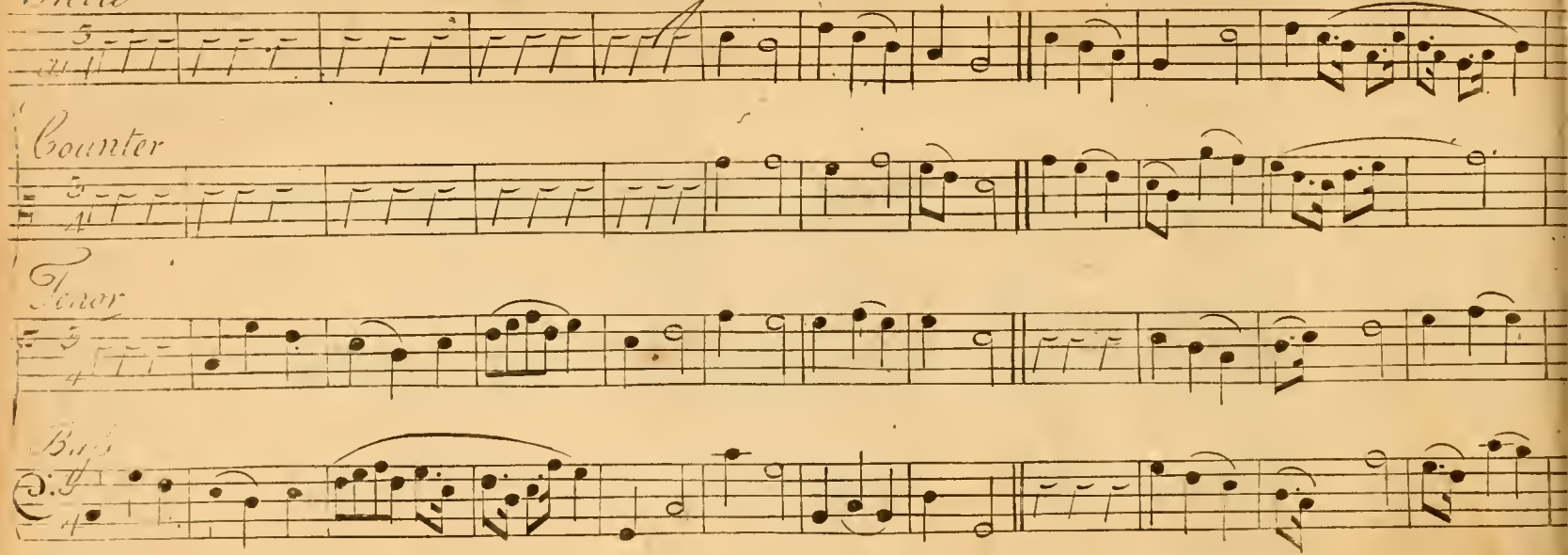
Treble

Counter

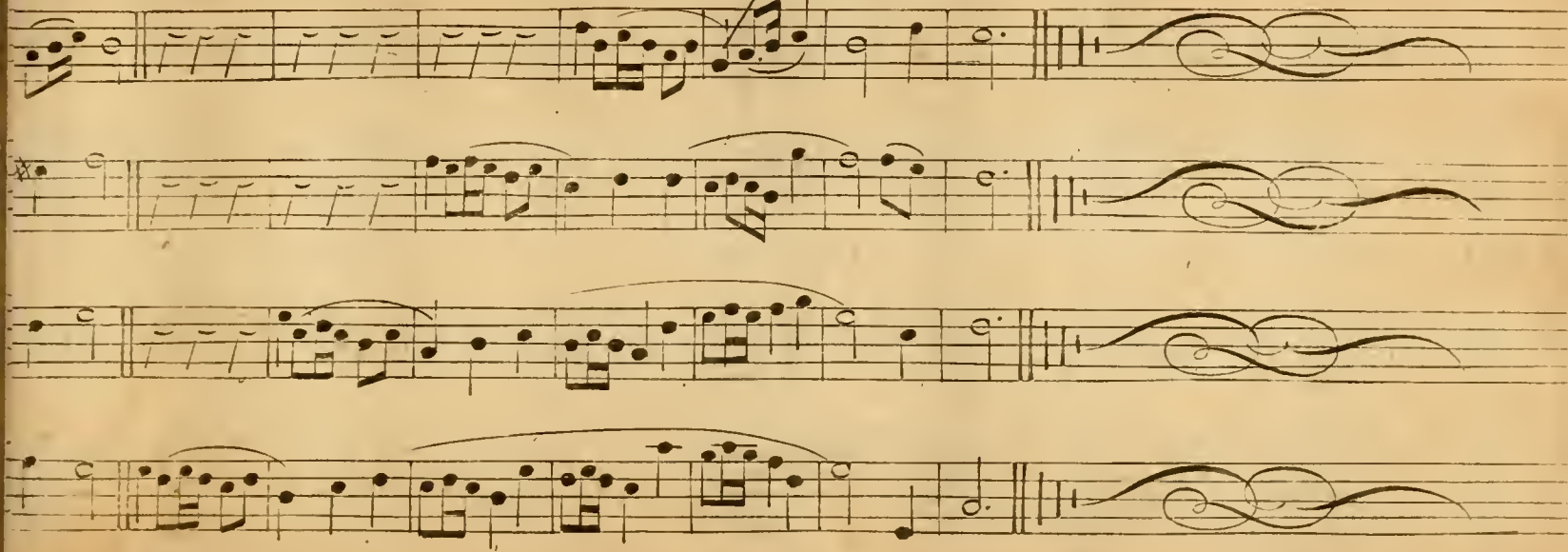
Tenor

Bass

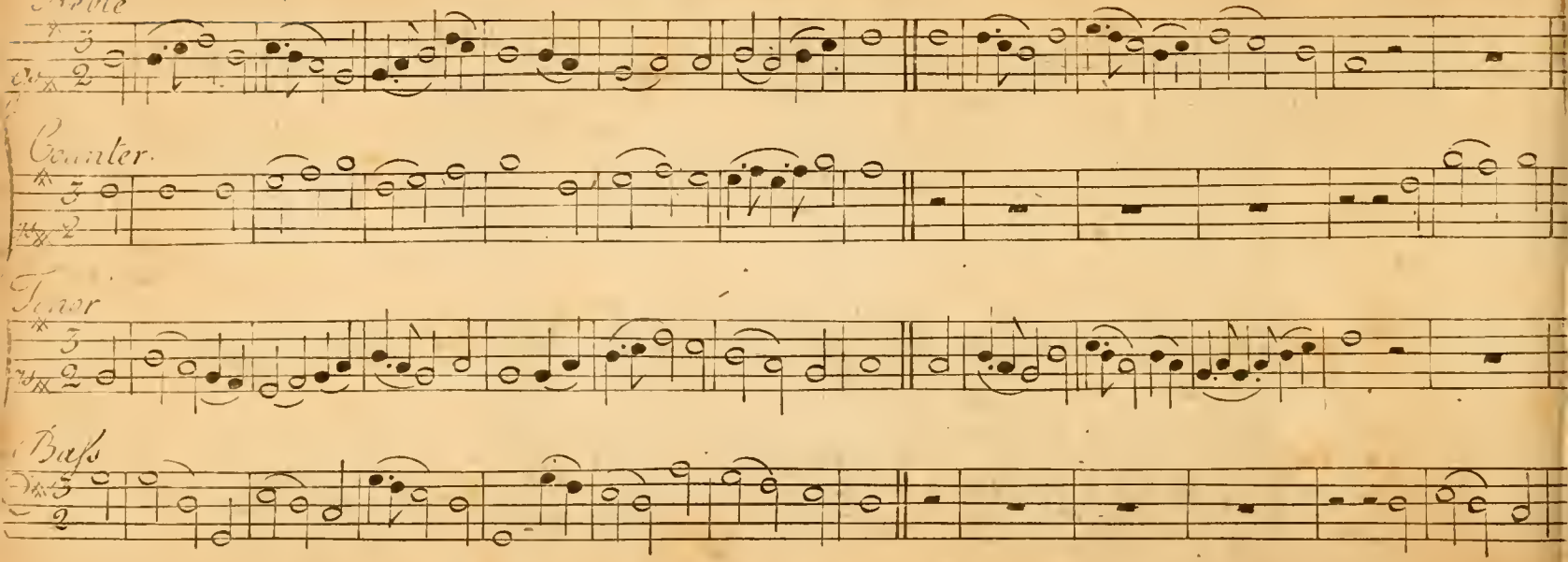
Cranley Tune



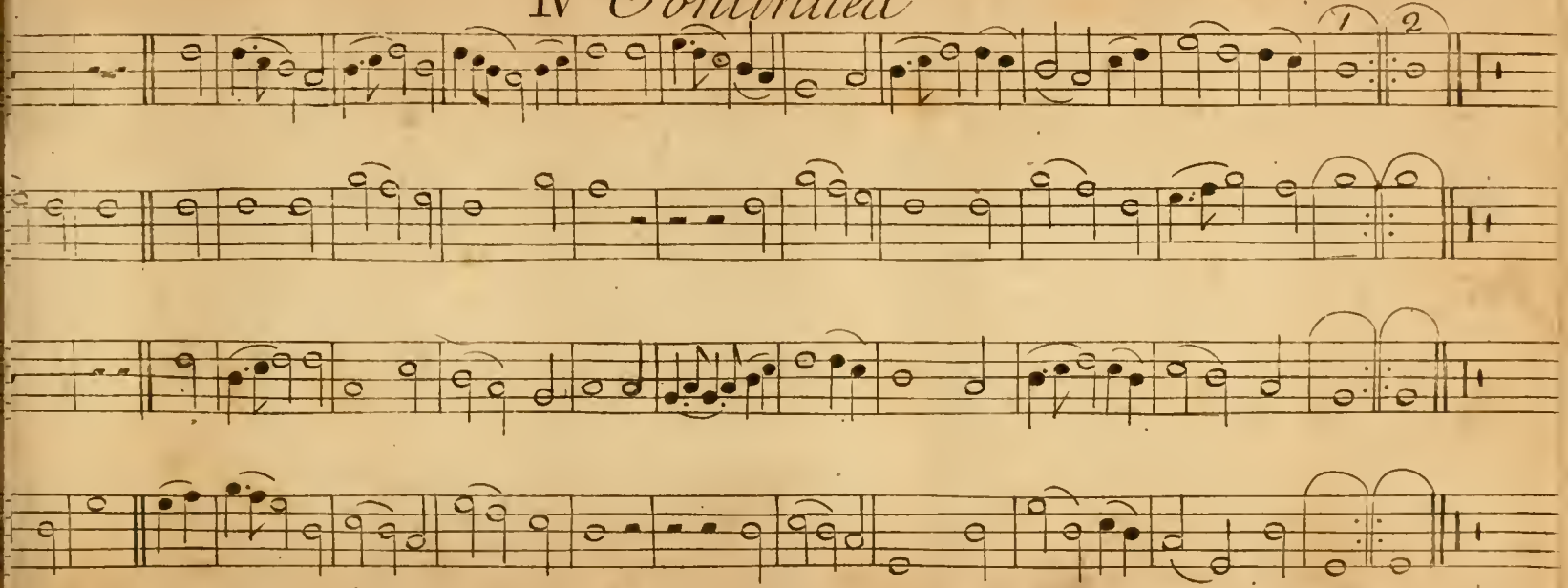
Cranley, Continued



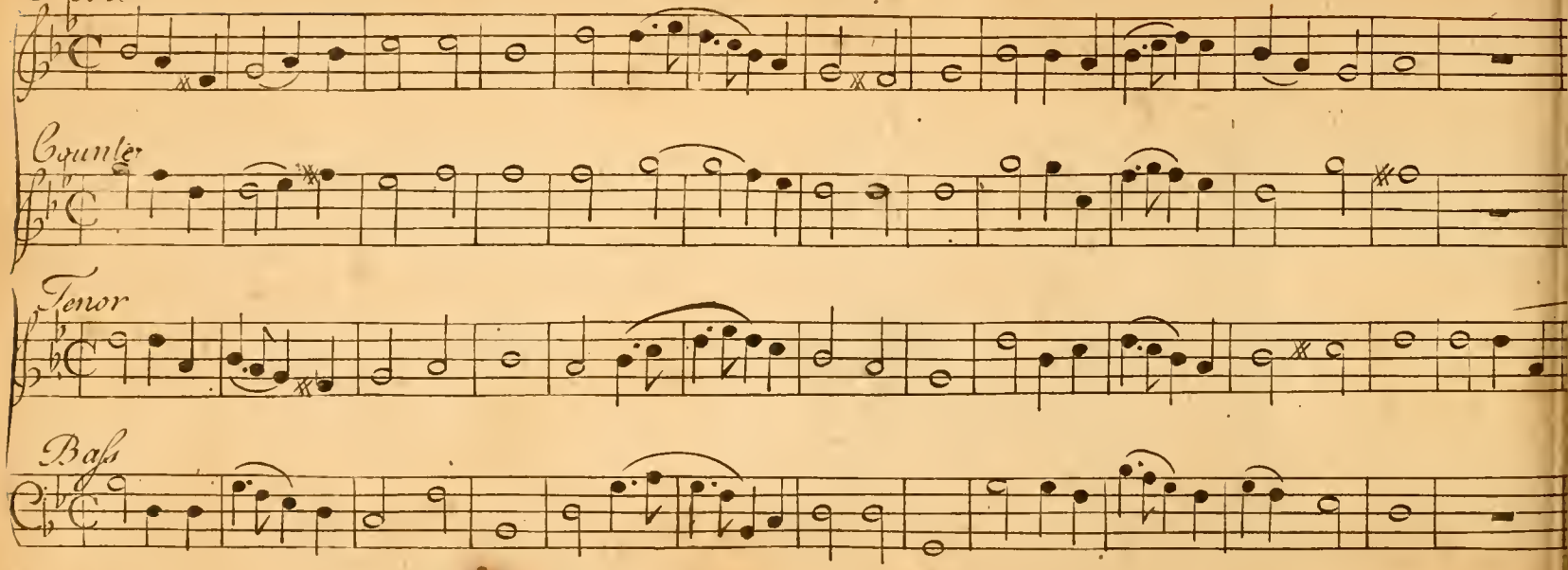
The IV. Psalm Tune



IV Continued



The v Psalm Tune



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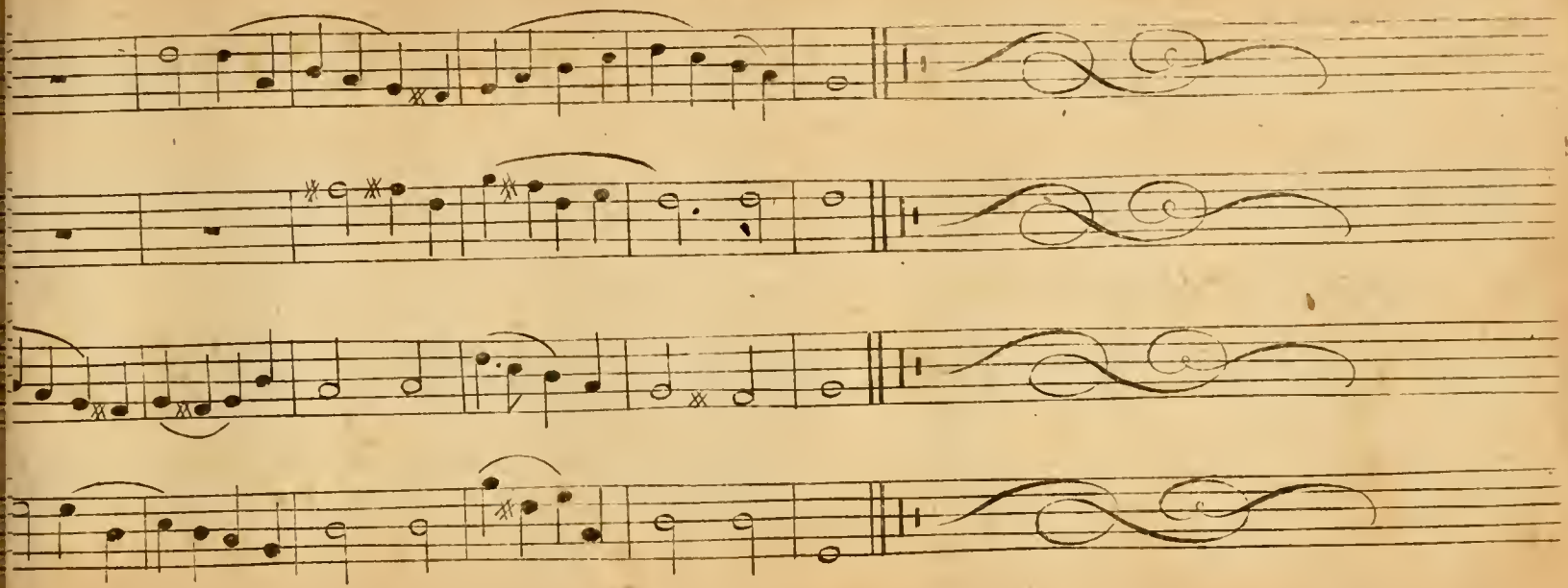
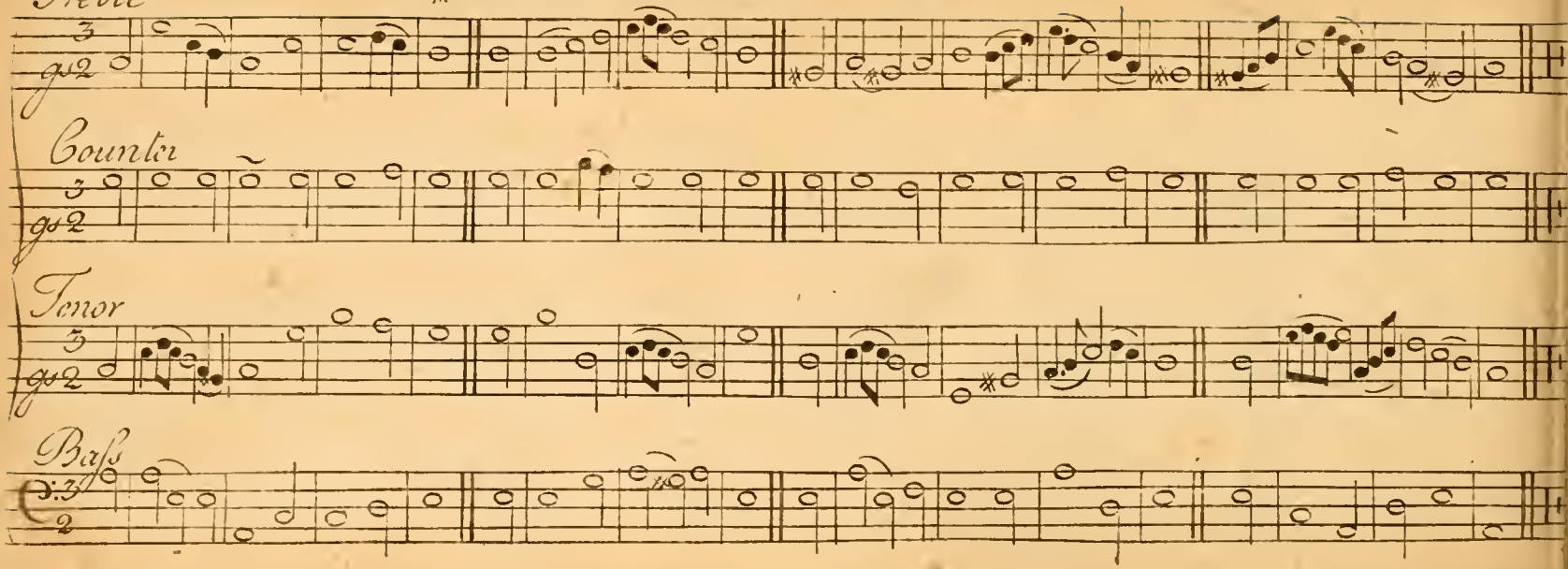
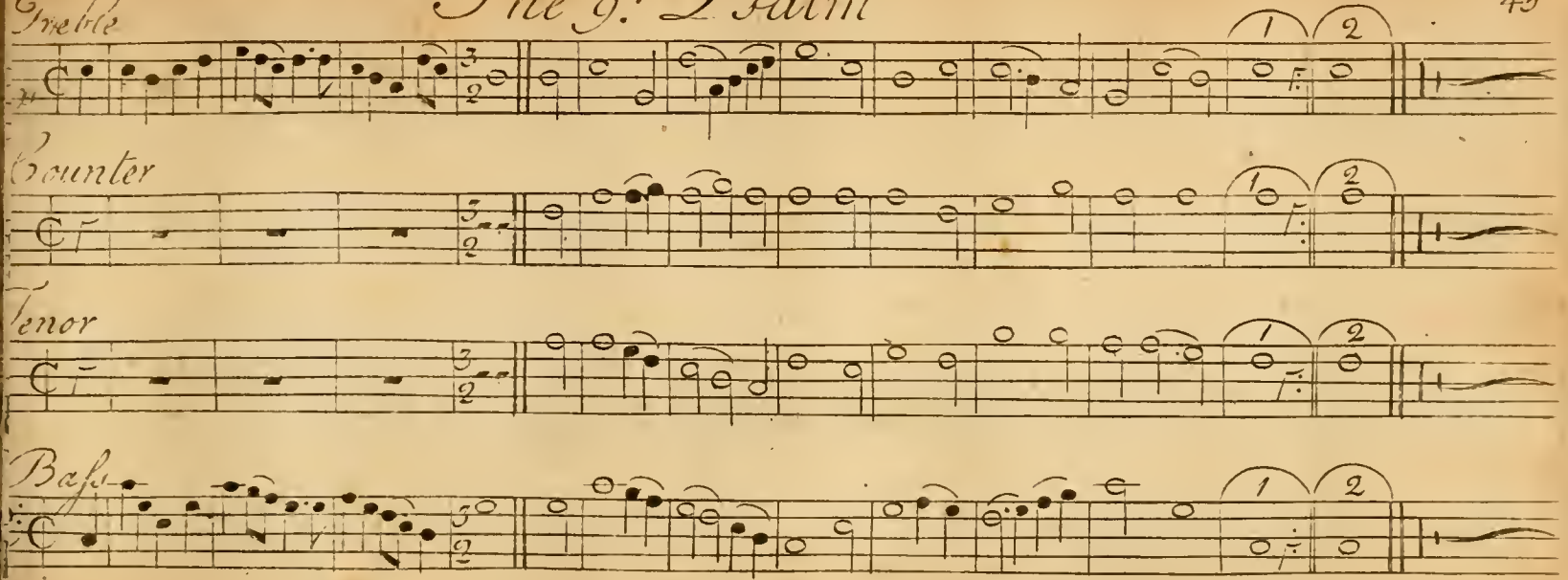


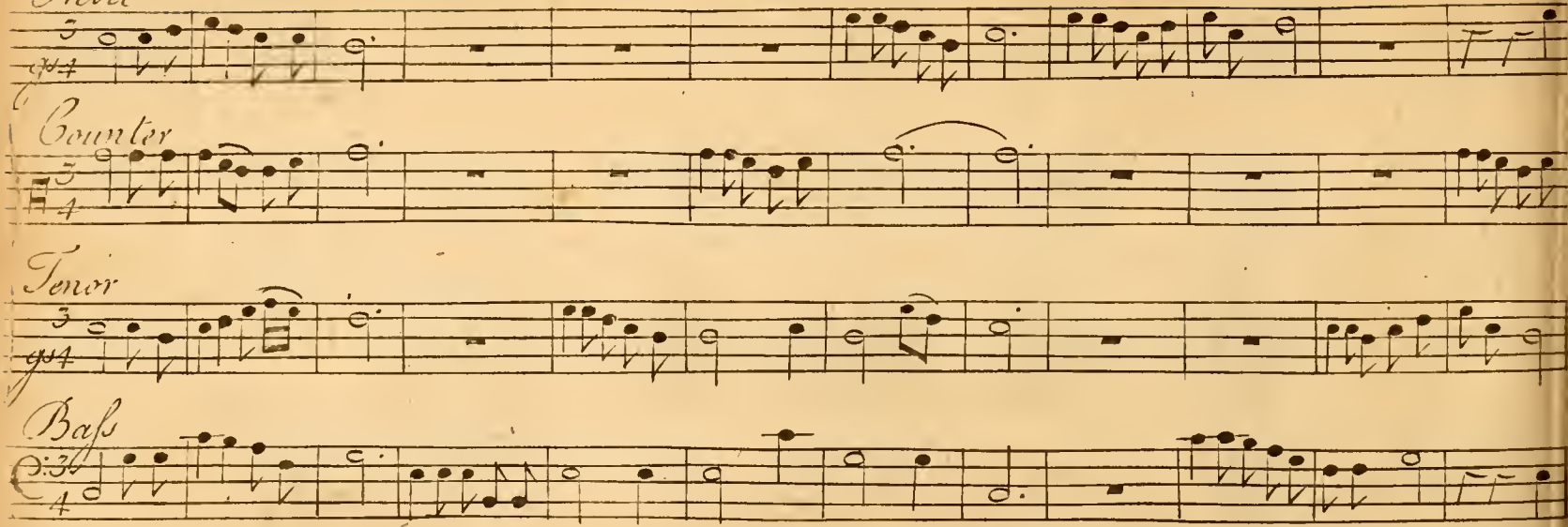
The 8th Psalm Tune



The 9.th Psalm



The 12th Psalm Tune



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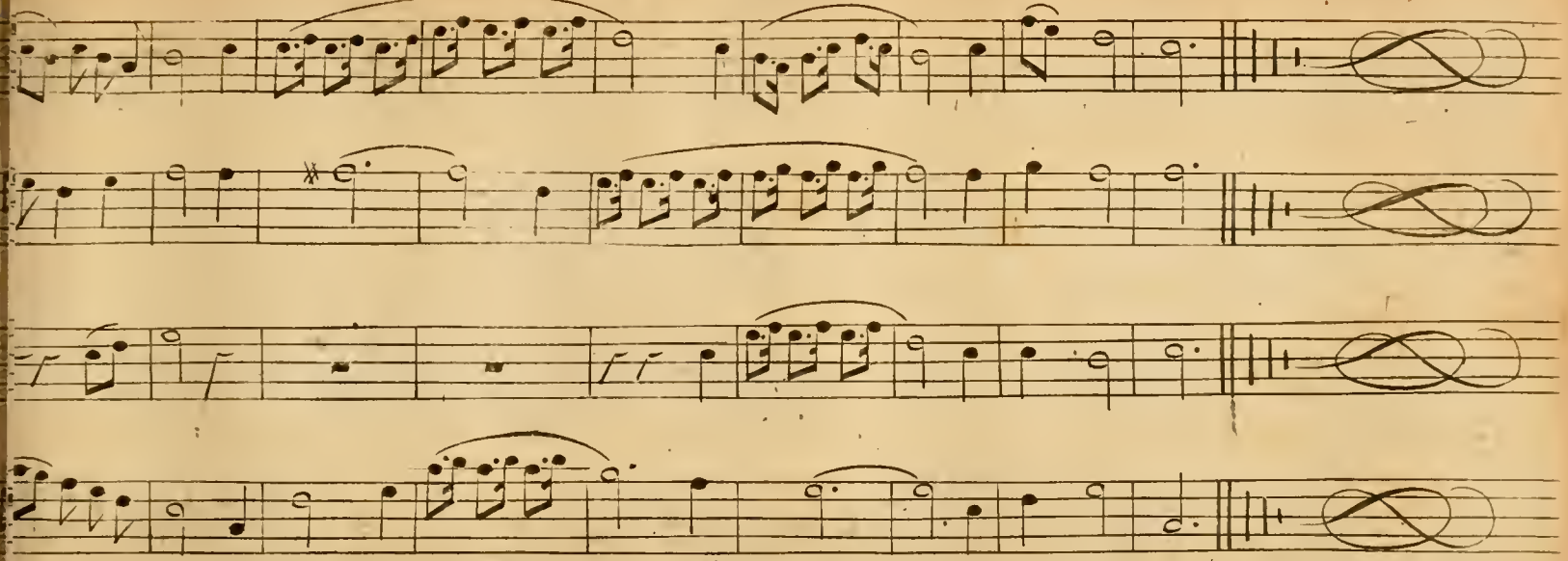
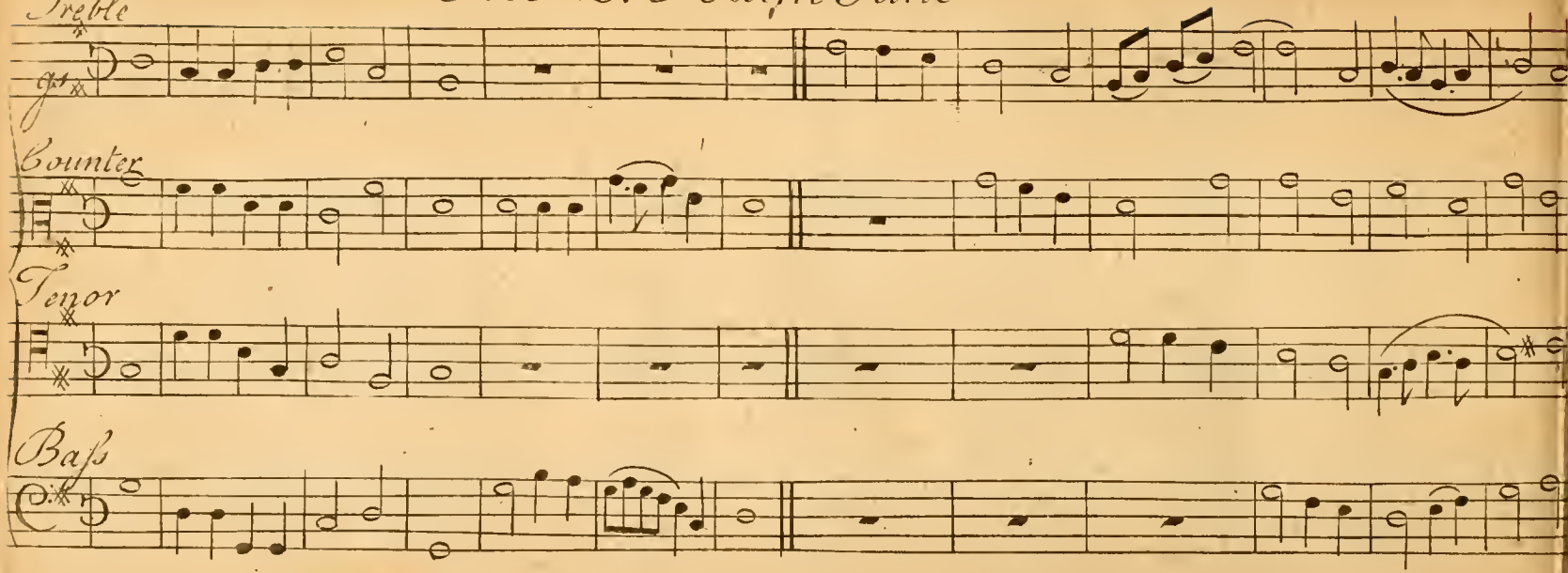


The 15.th Psalm Tune



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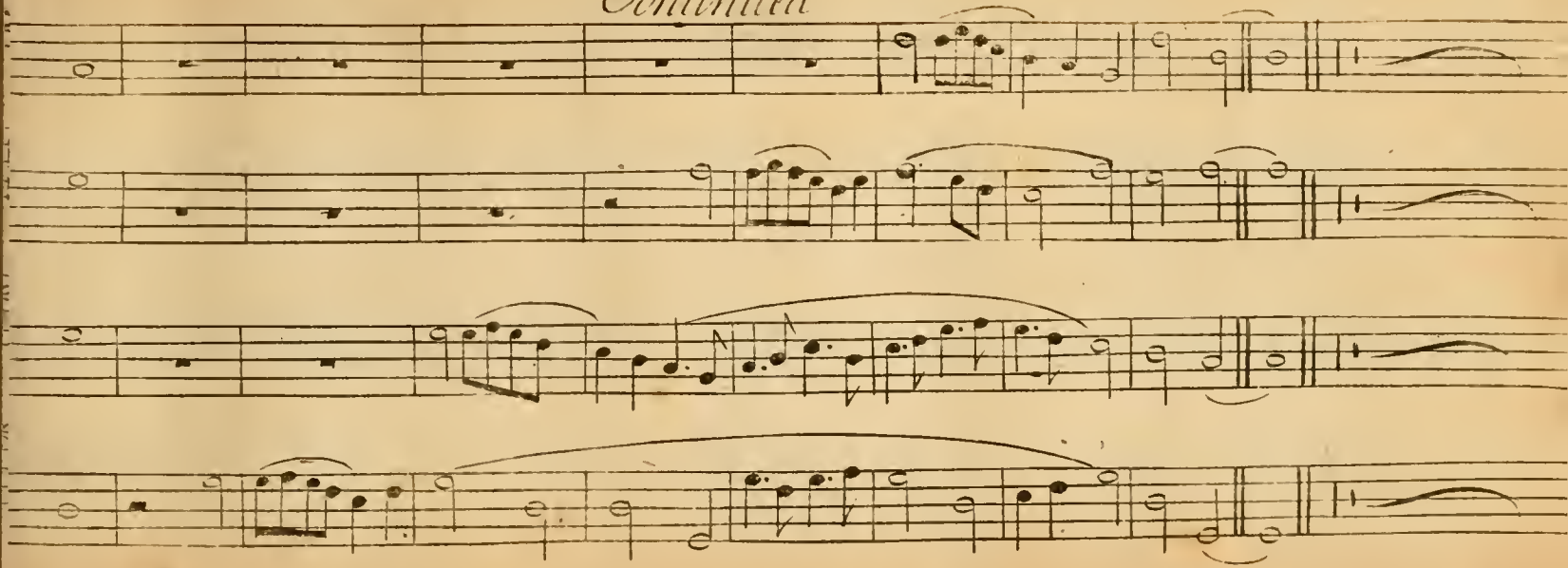
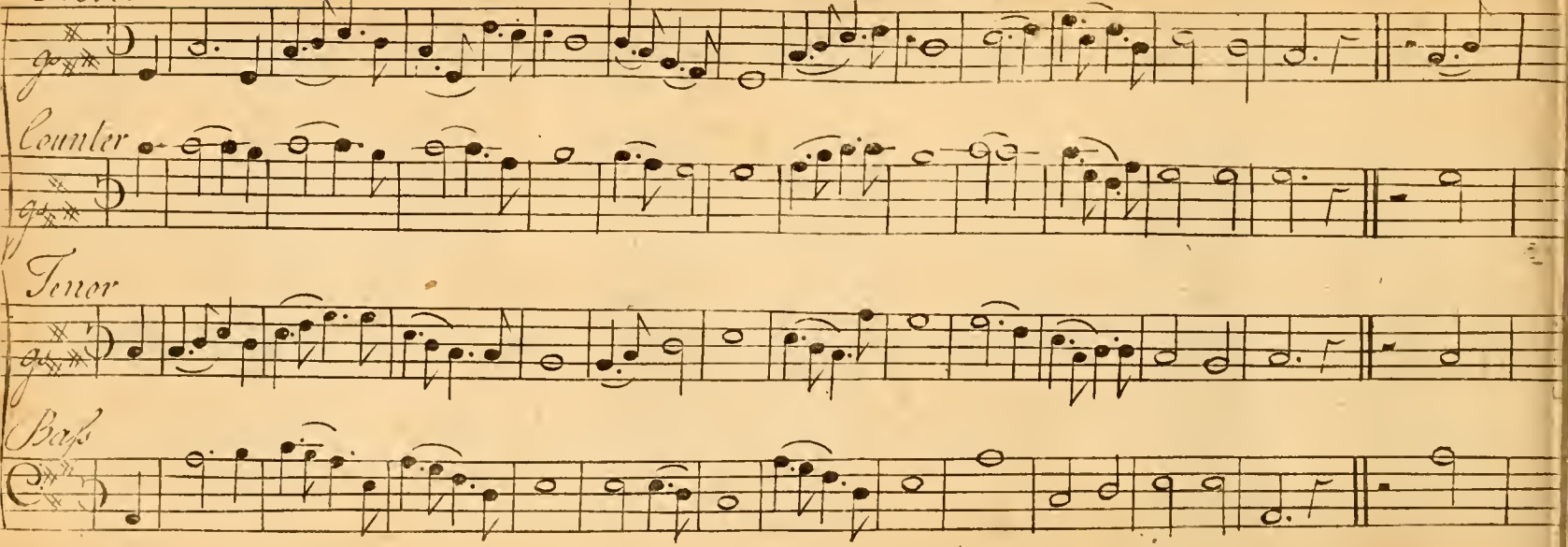
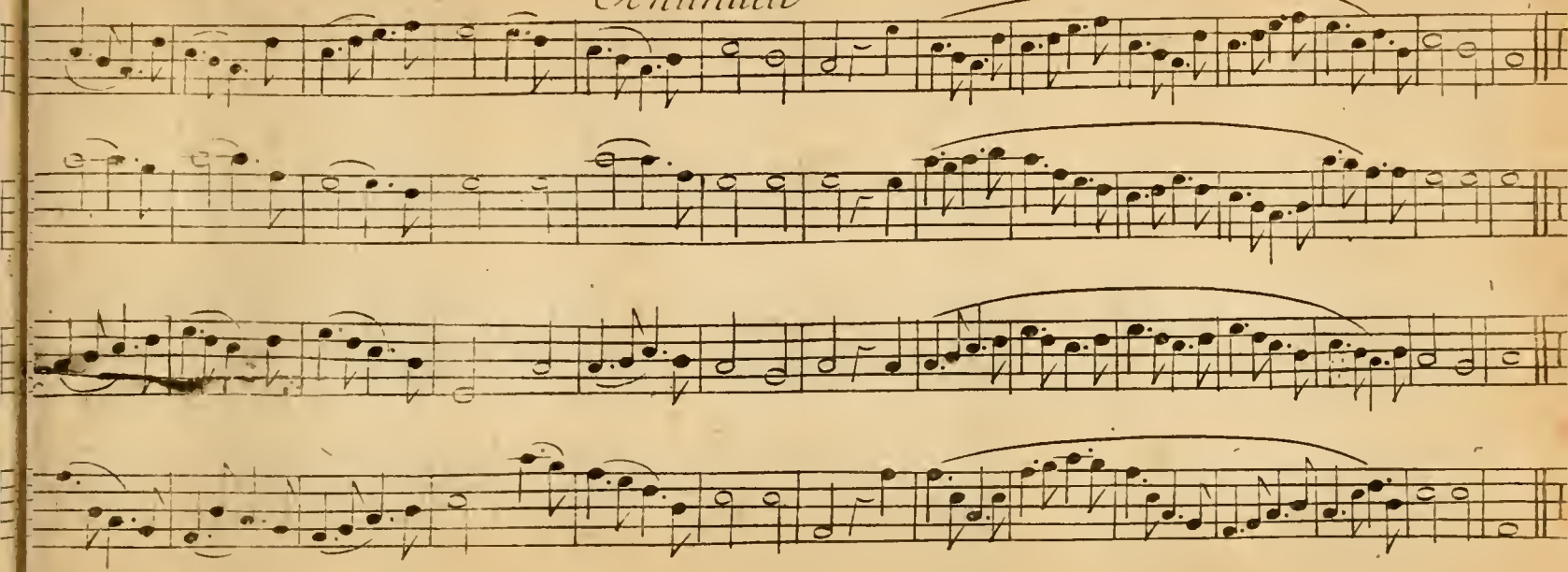


* The 23.d Psalm Tune

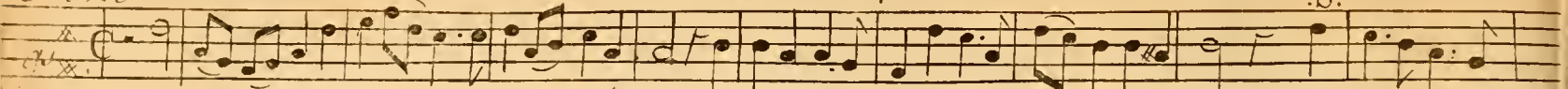




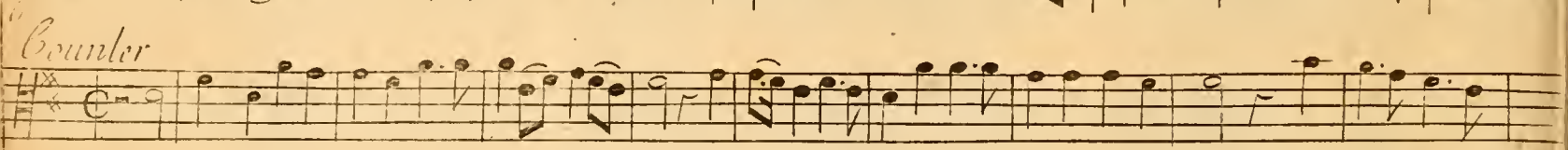
The 33.d Psalm Tune

:S:

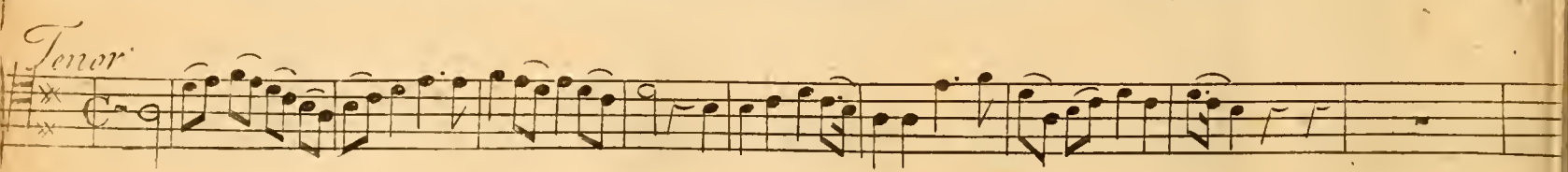
Treble



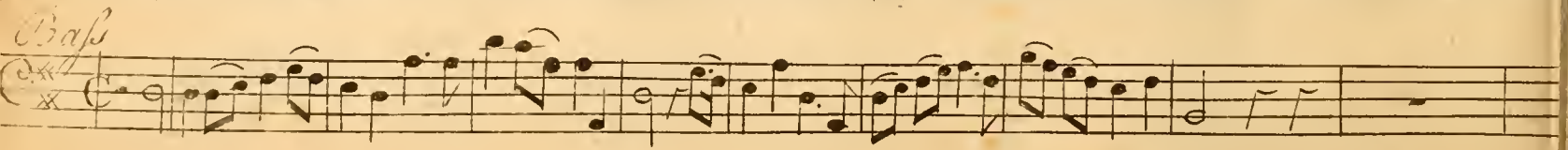
Counter



Tenor



Baſs



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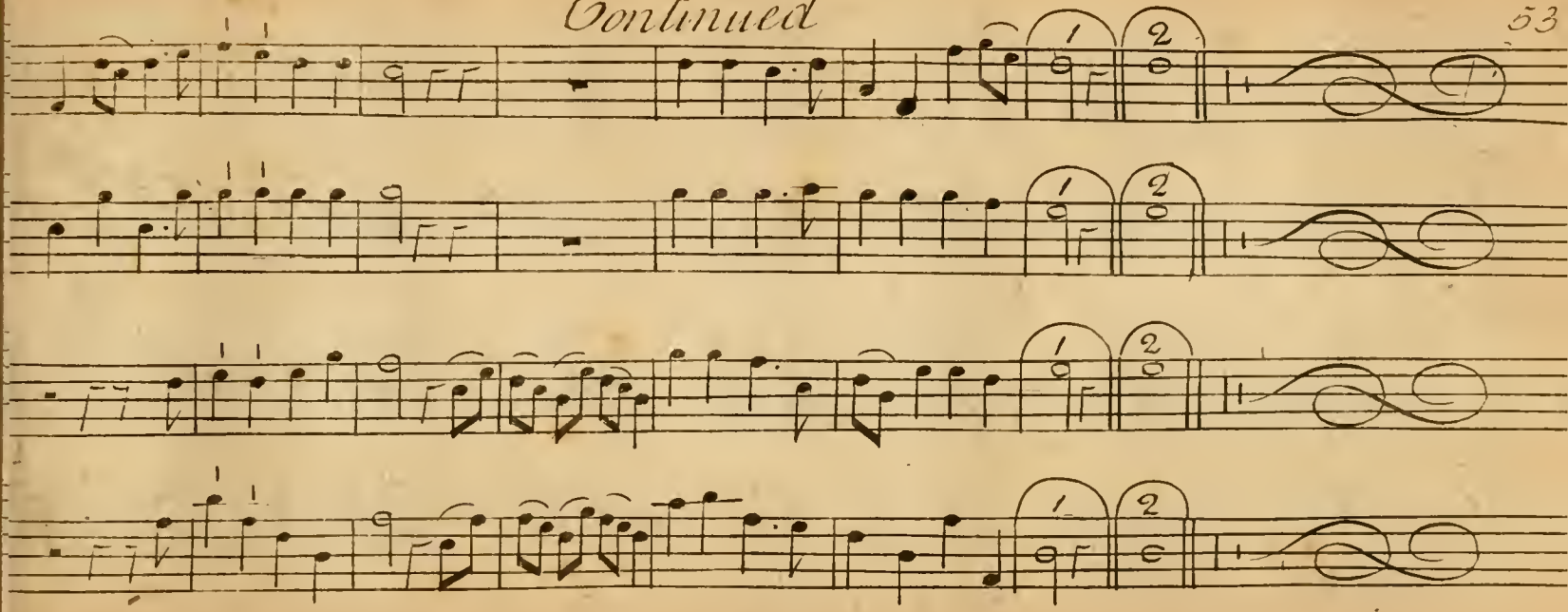
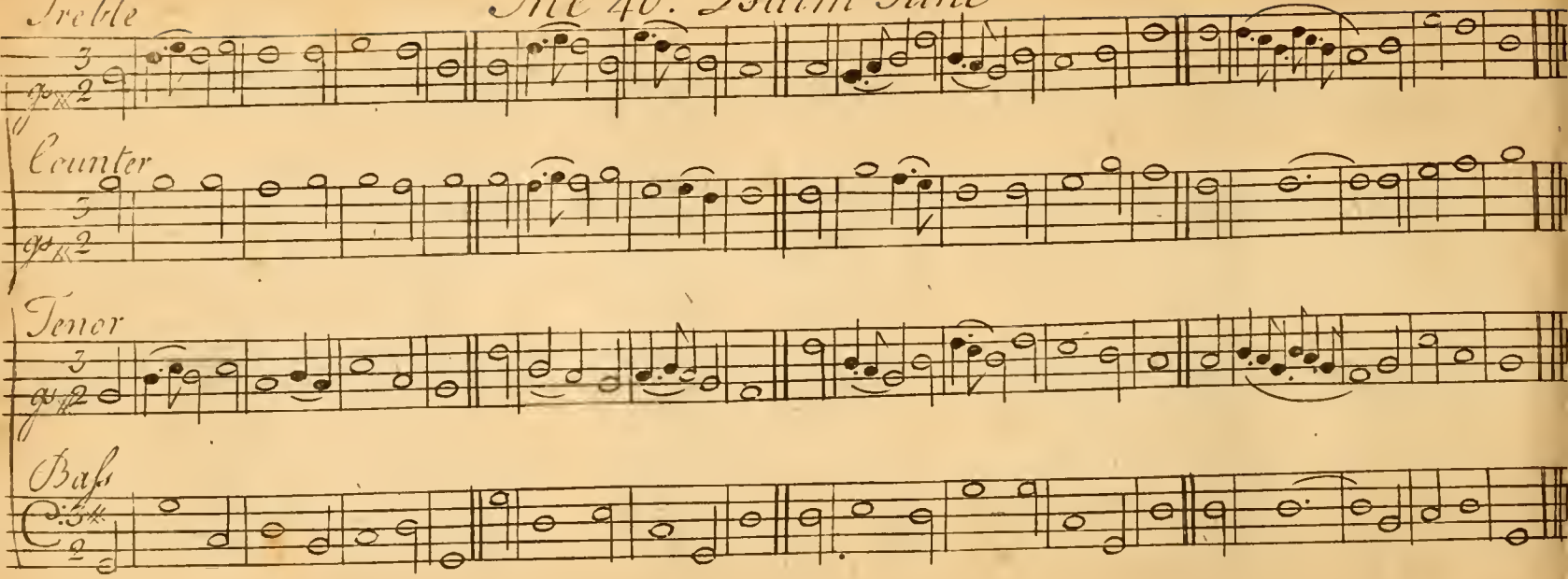
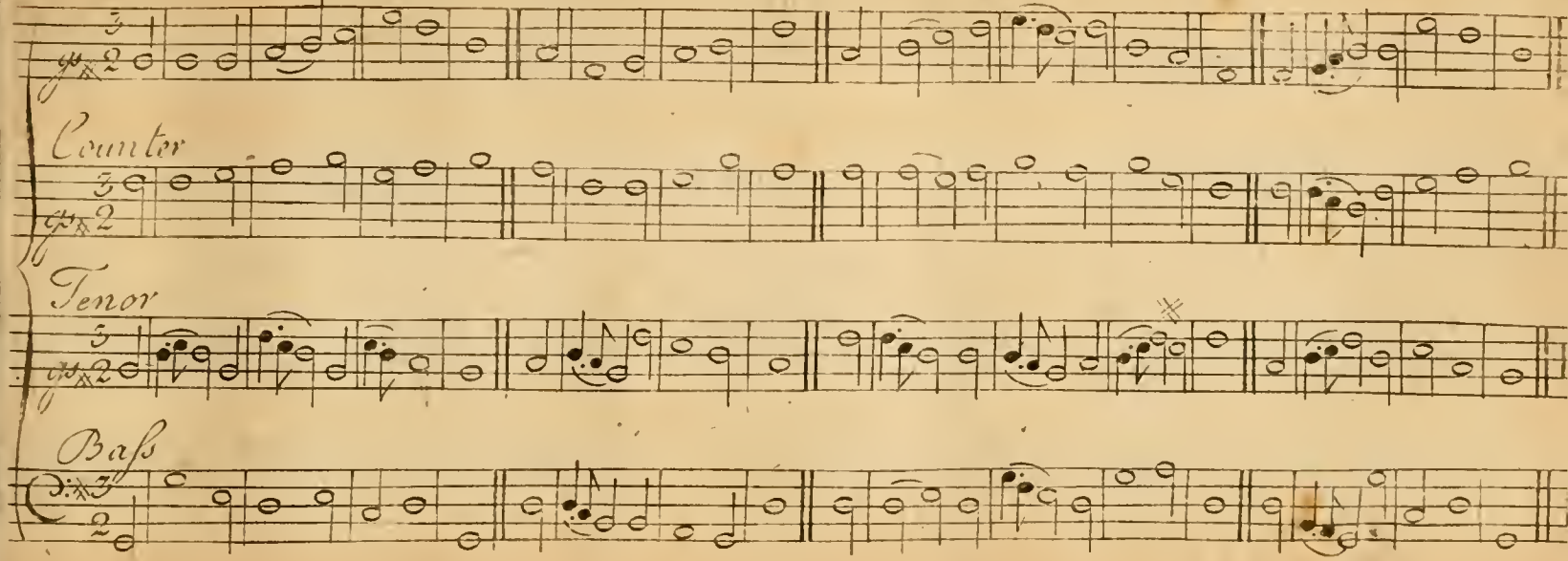


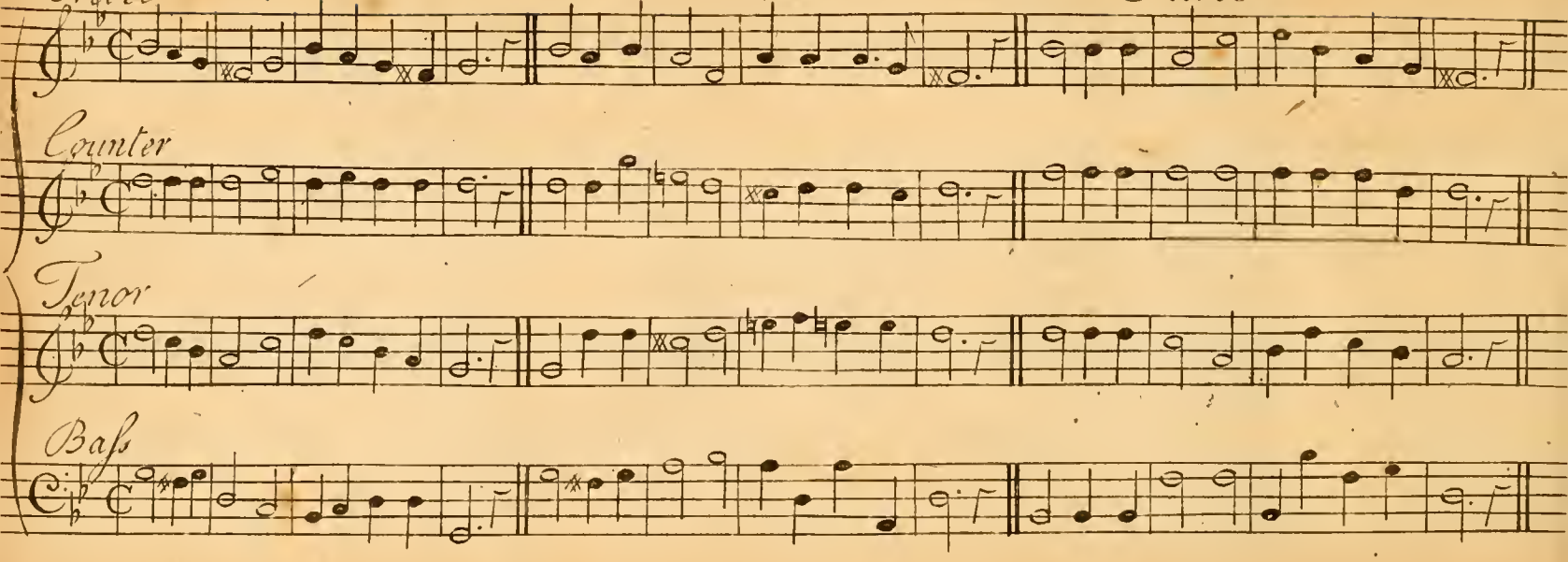
The 40.th Psalm Tune



The 43.d Psalm Tune



The Old 50.th Psalm Tune



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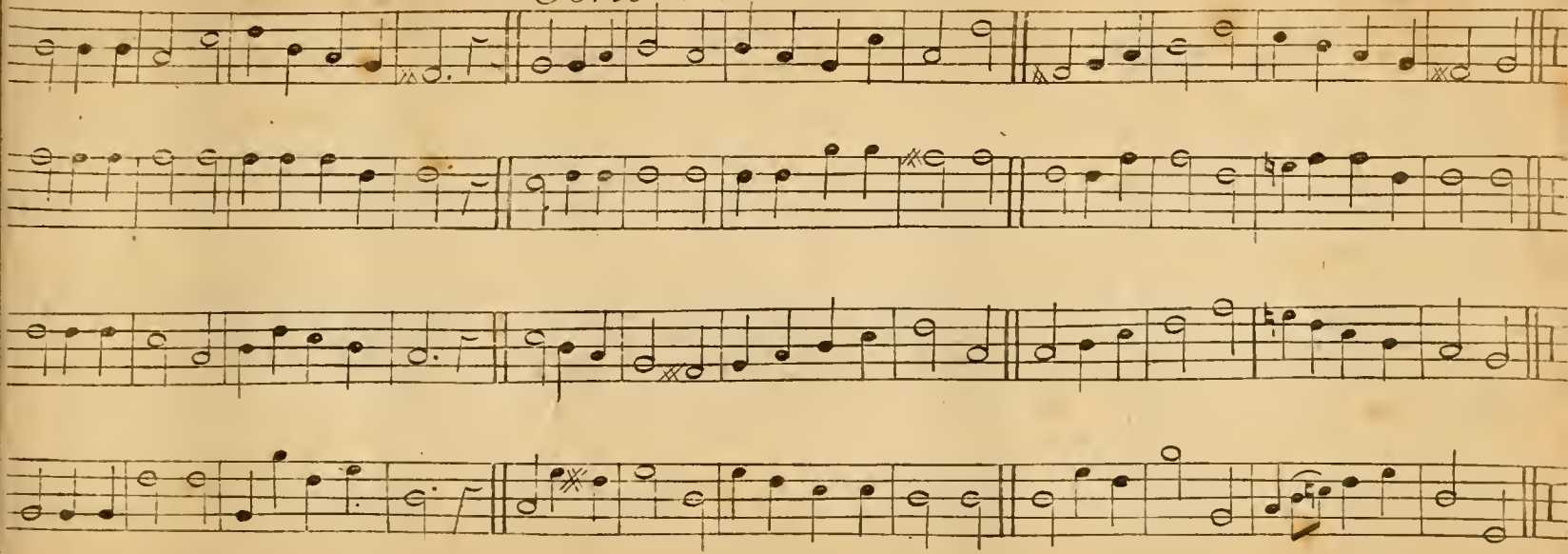
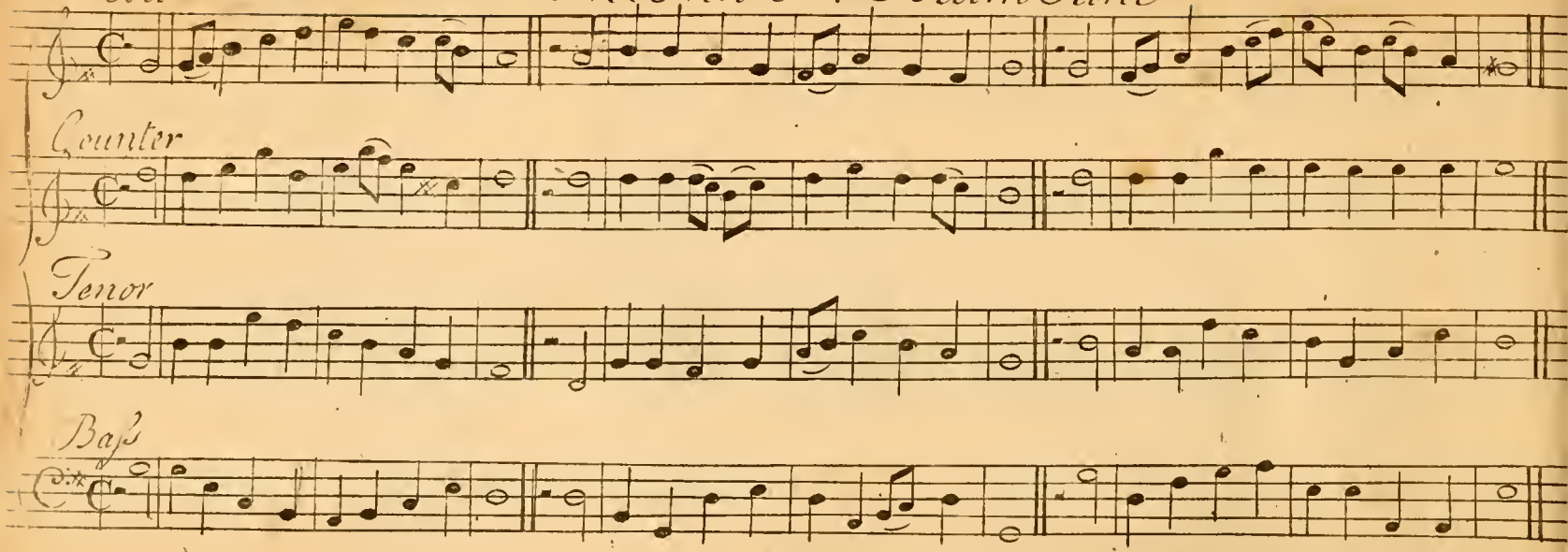


The New 50th Psalm Tune



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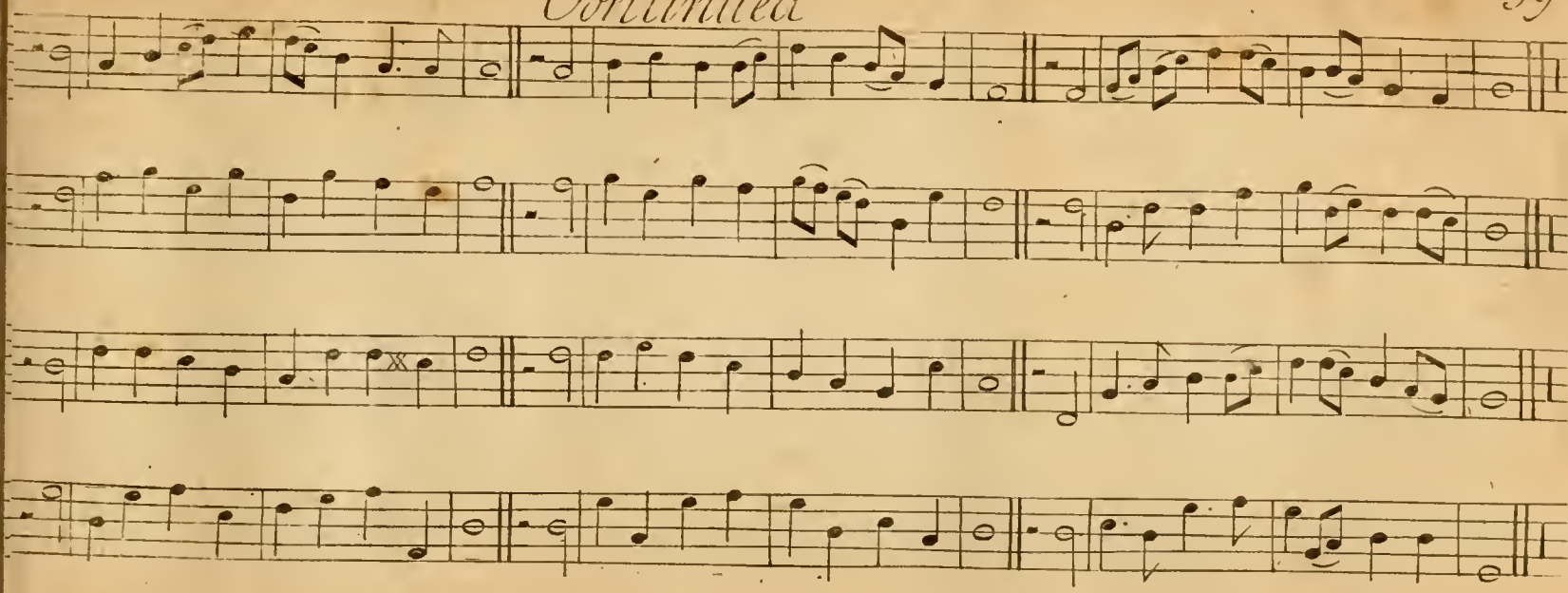
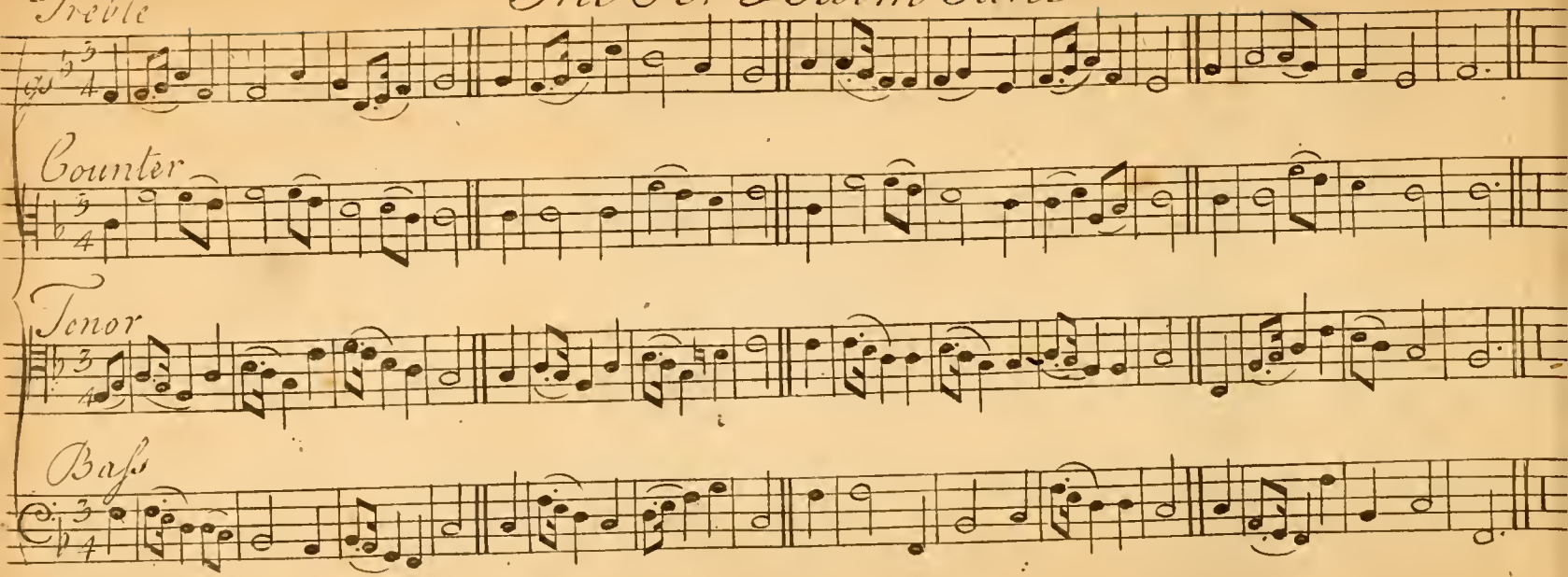
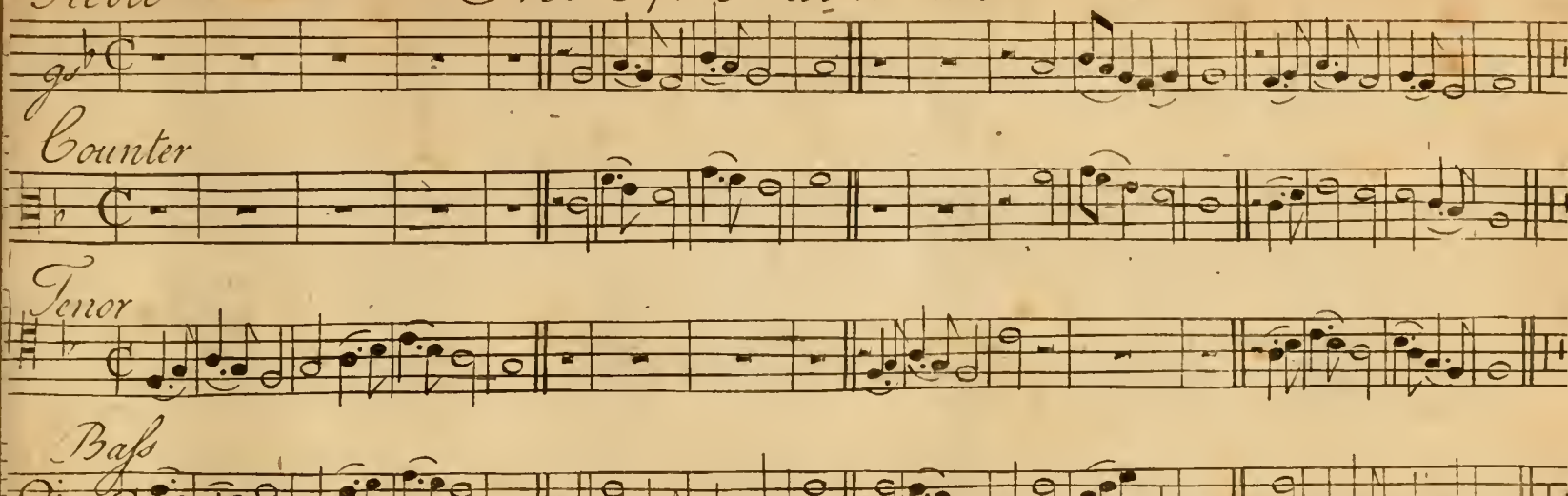


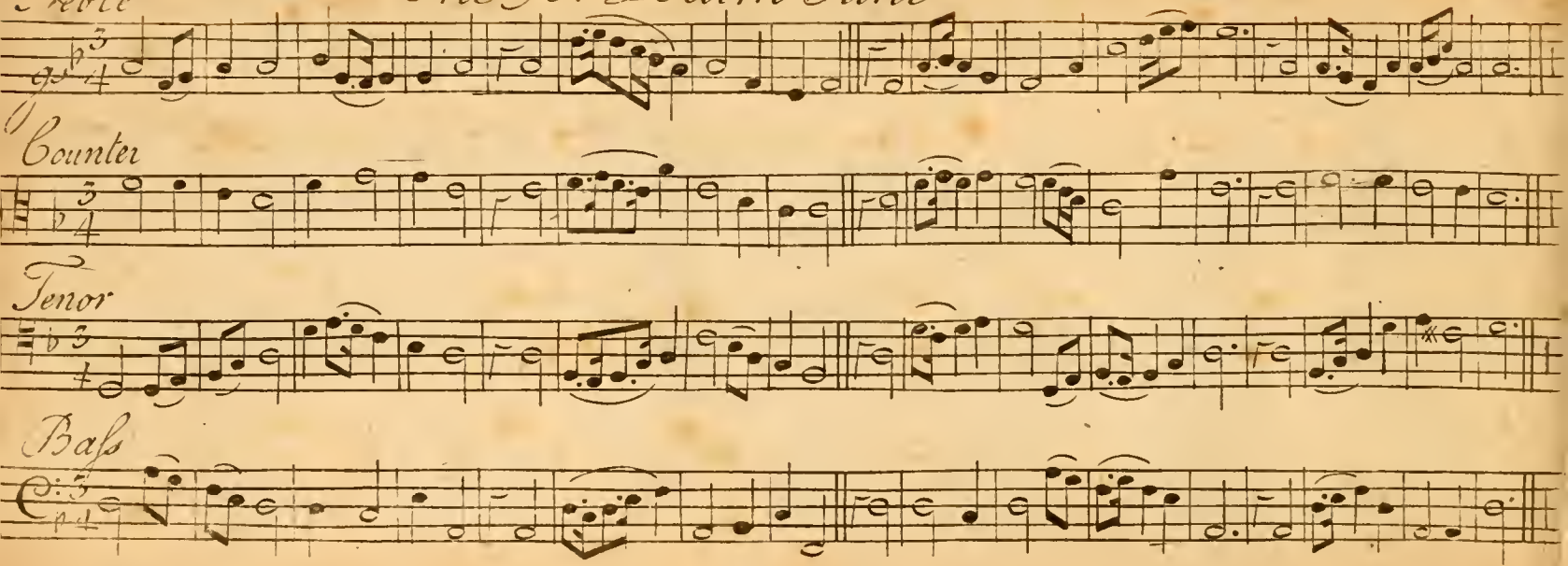
The 56th Psalm Tune



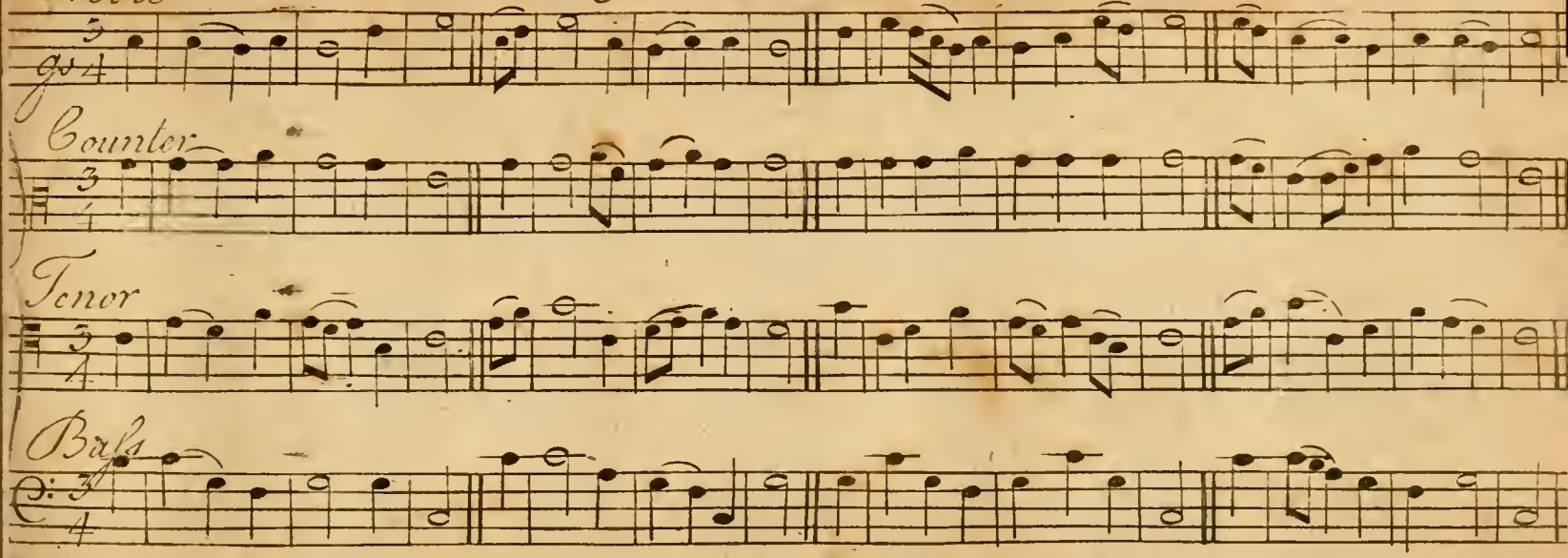
The 57.th Psalm Tune



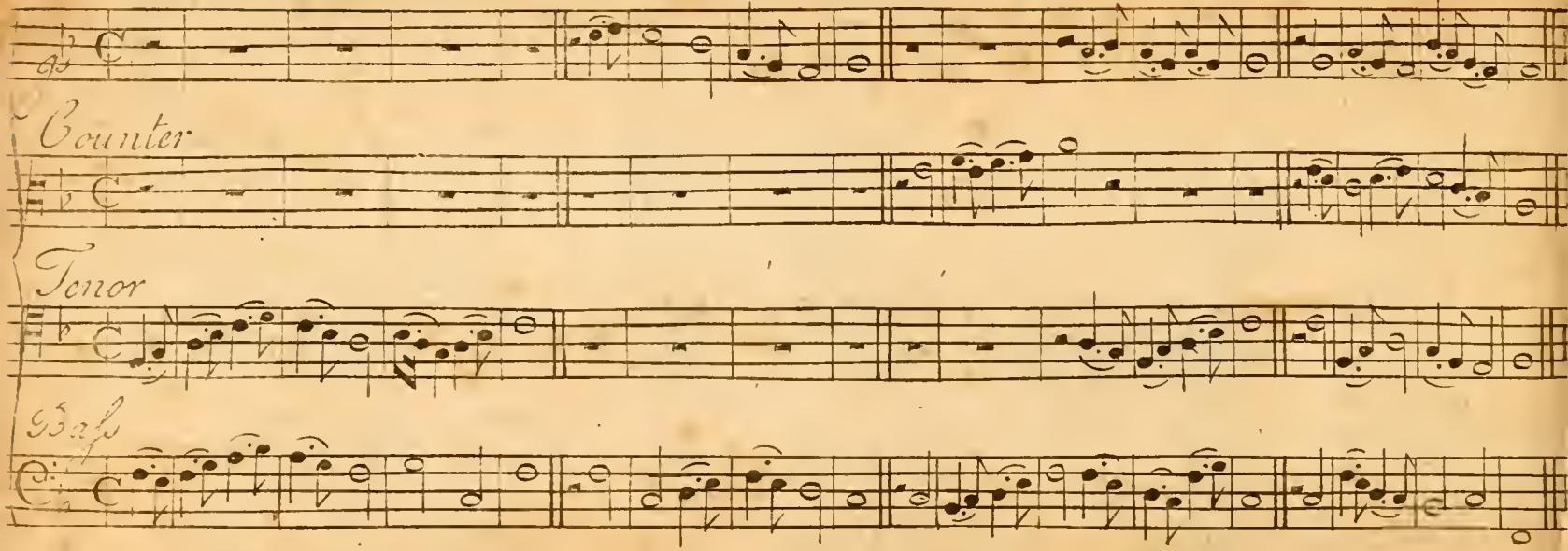
The 90.th Psalm Tune



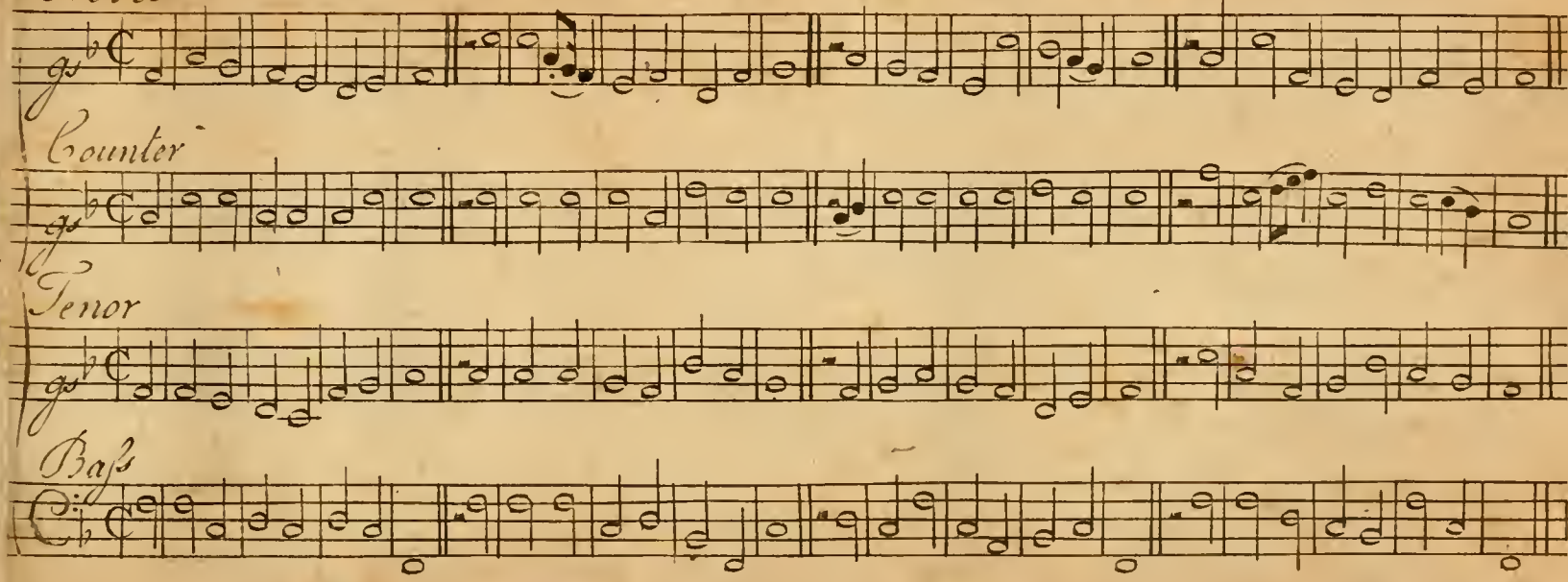
* The 95th Psalm Tune



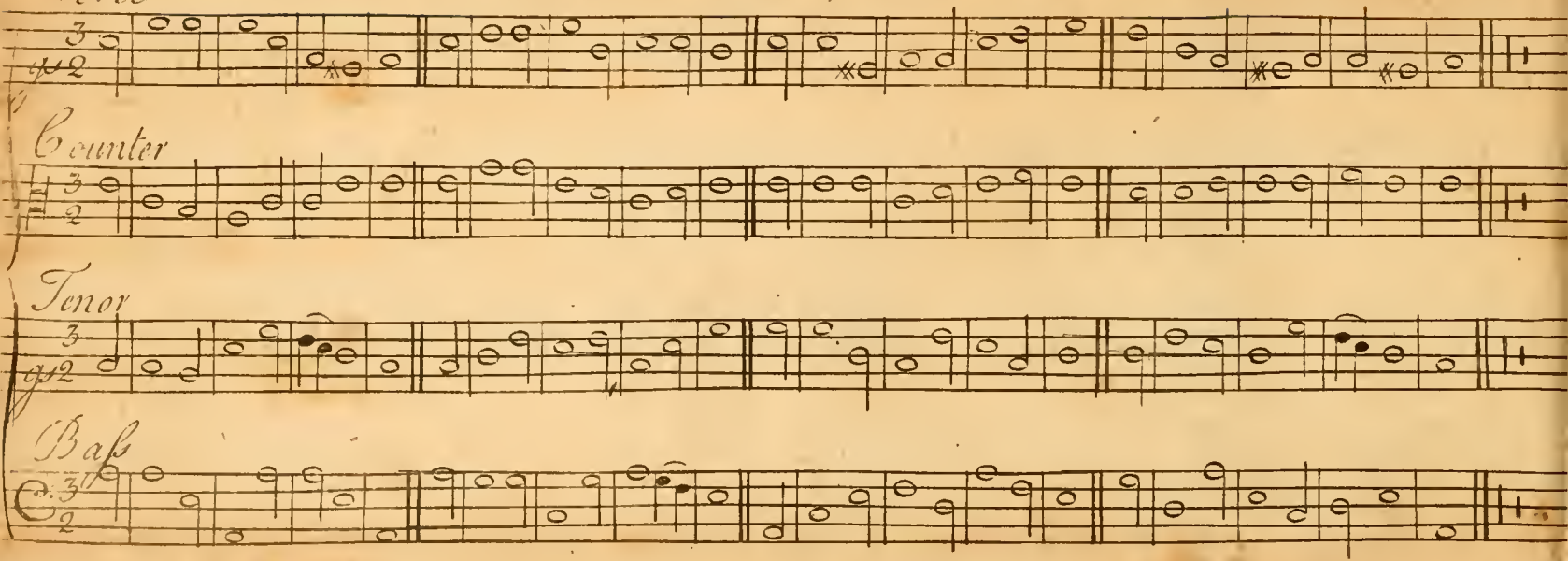
The 98.th Psalm Tune



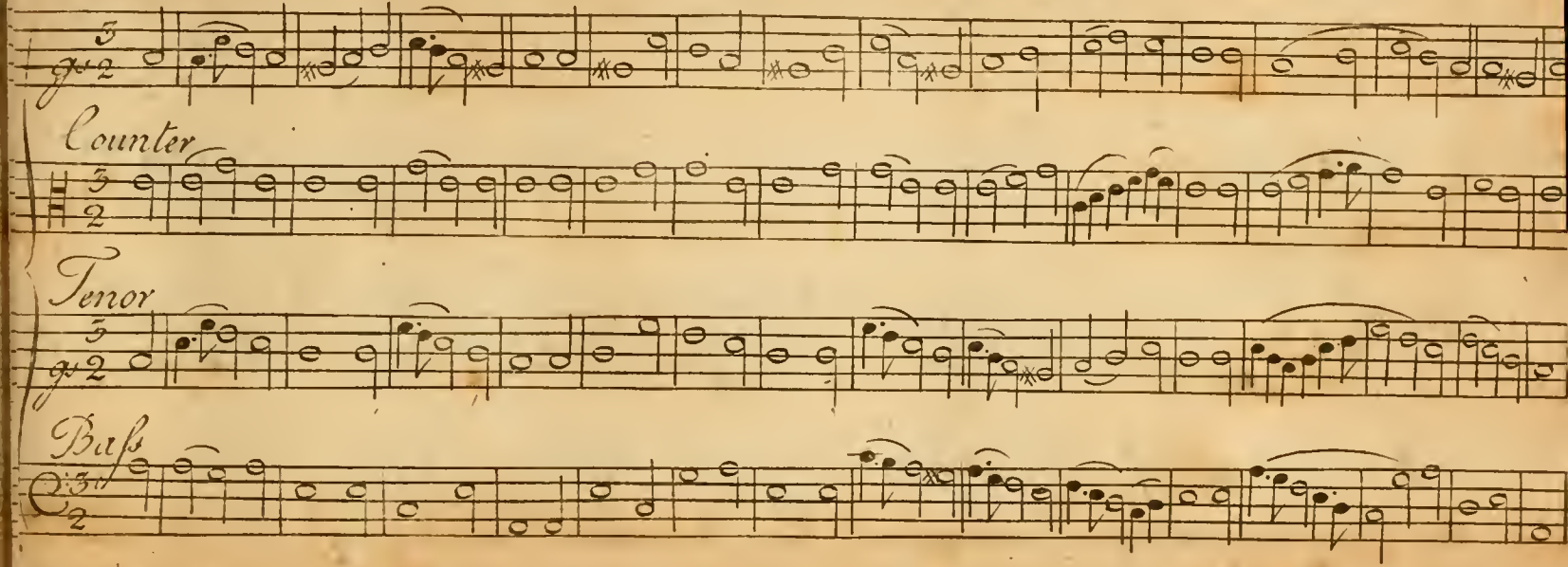
The Old 100 Psalm Tune



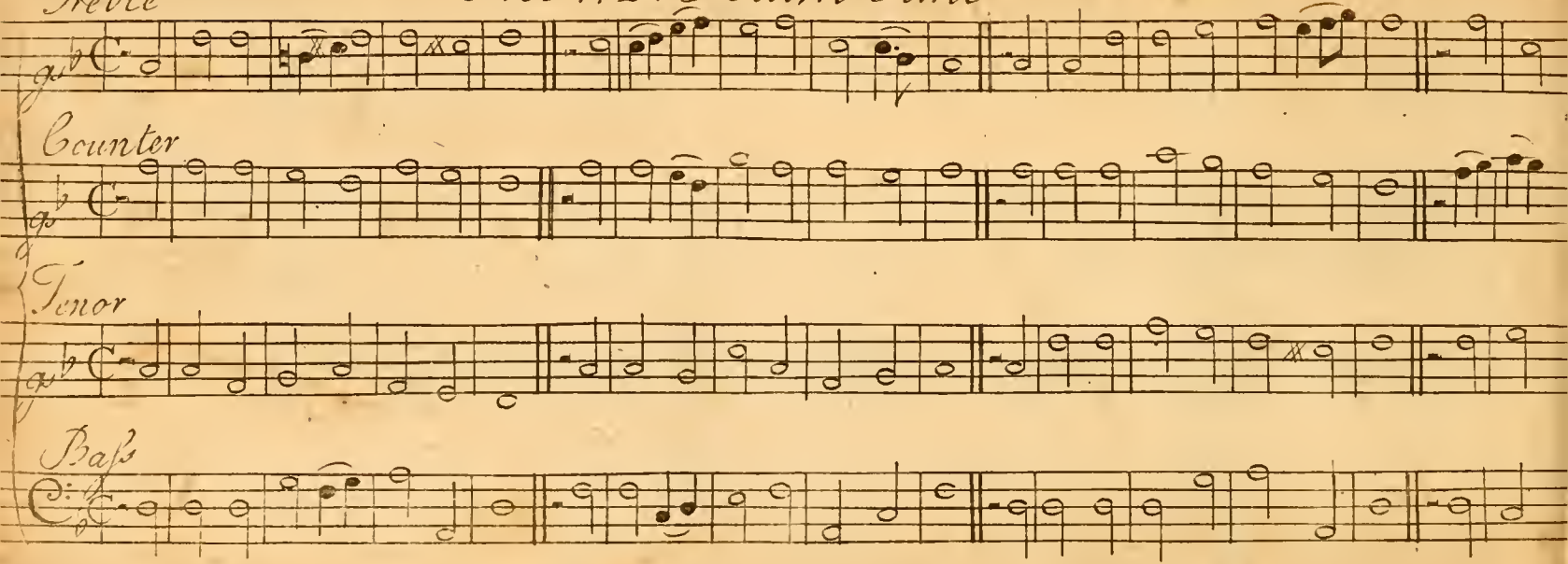
The New 100. Psalm Tune



The 102 Psalm Tune



The 112.th Psalm Tune



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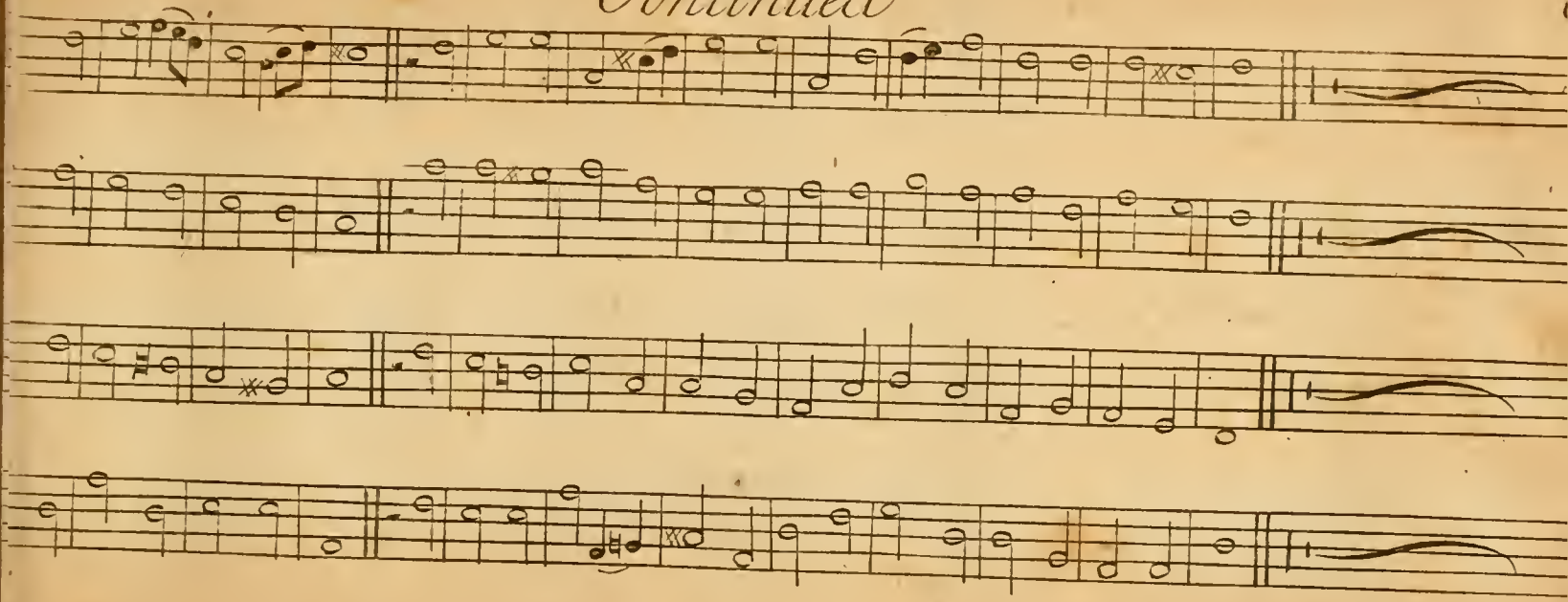
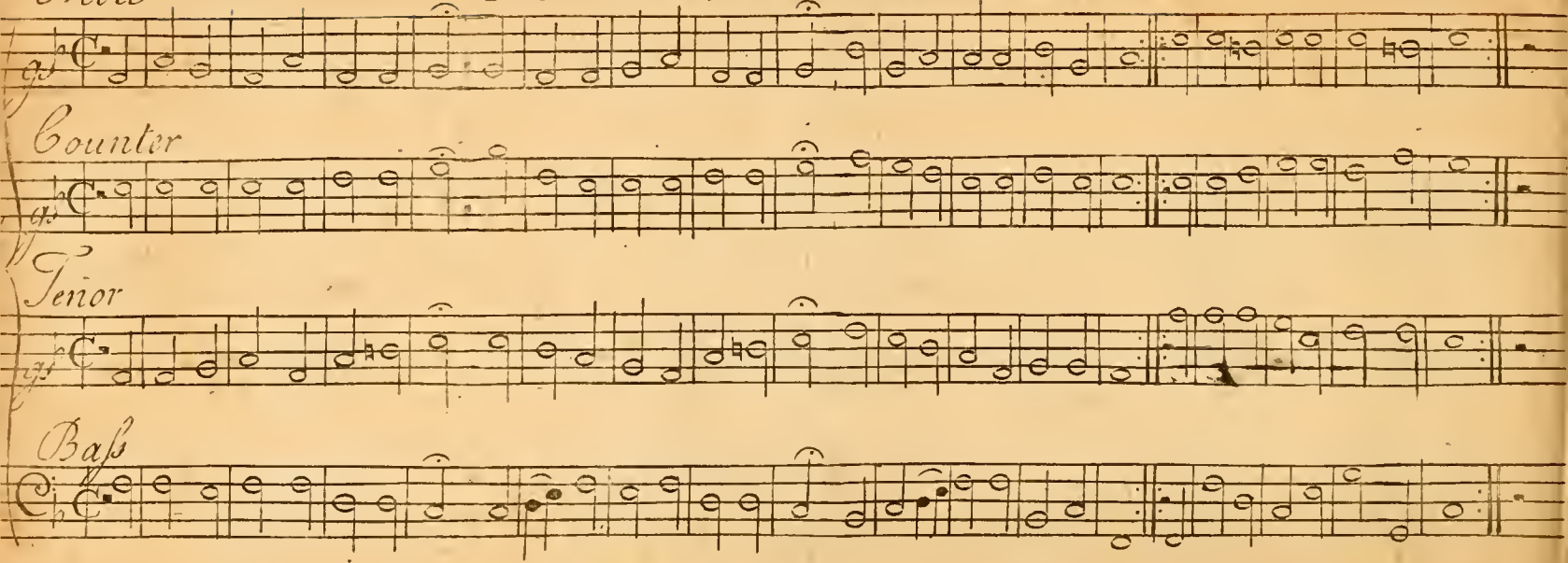


The Old 113.th Psalm Tune



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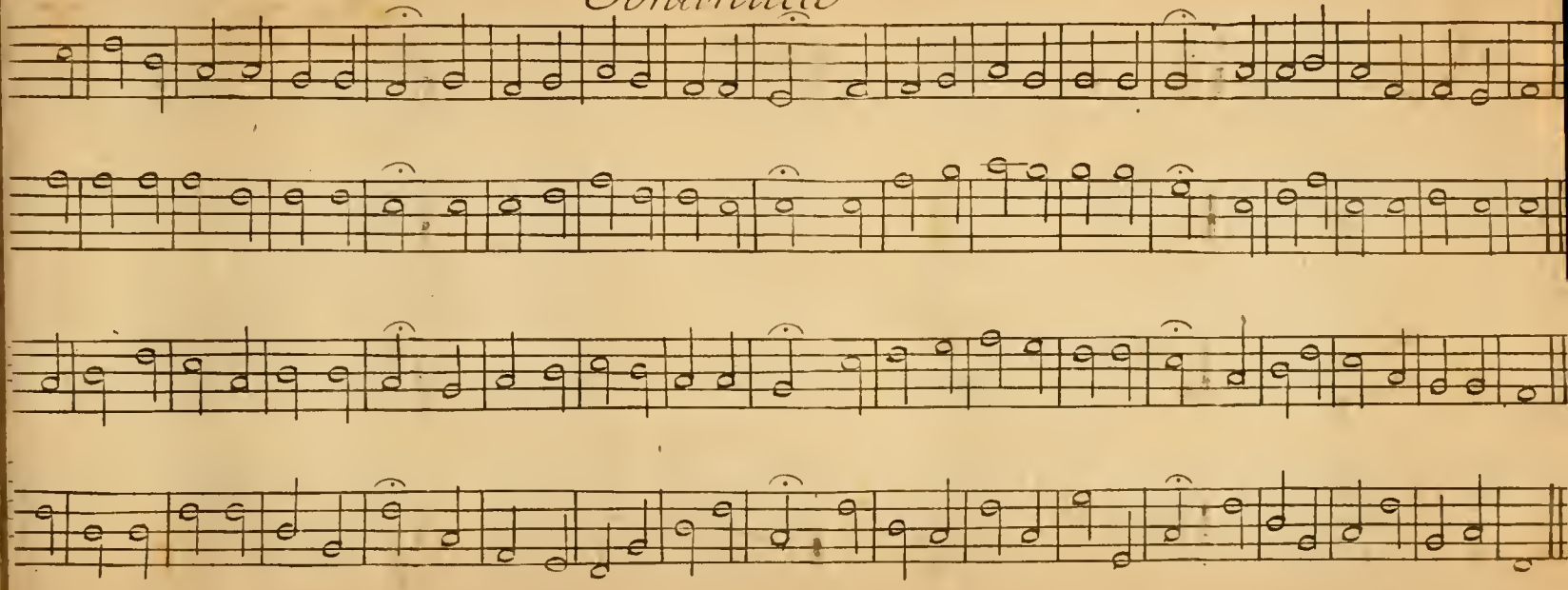
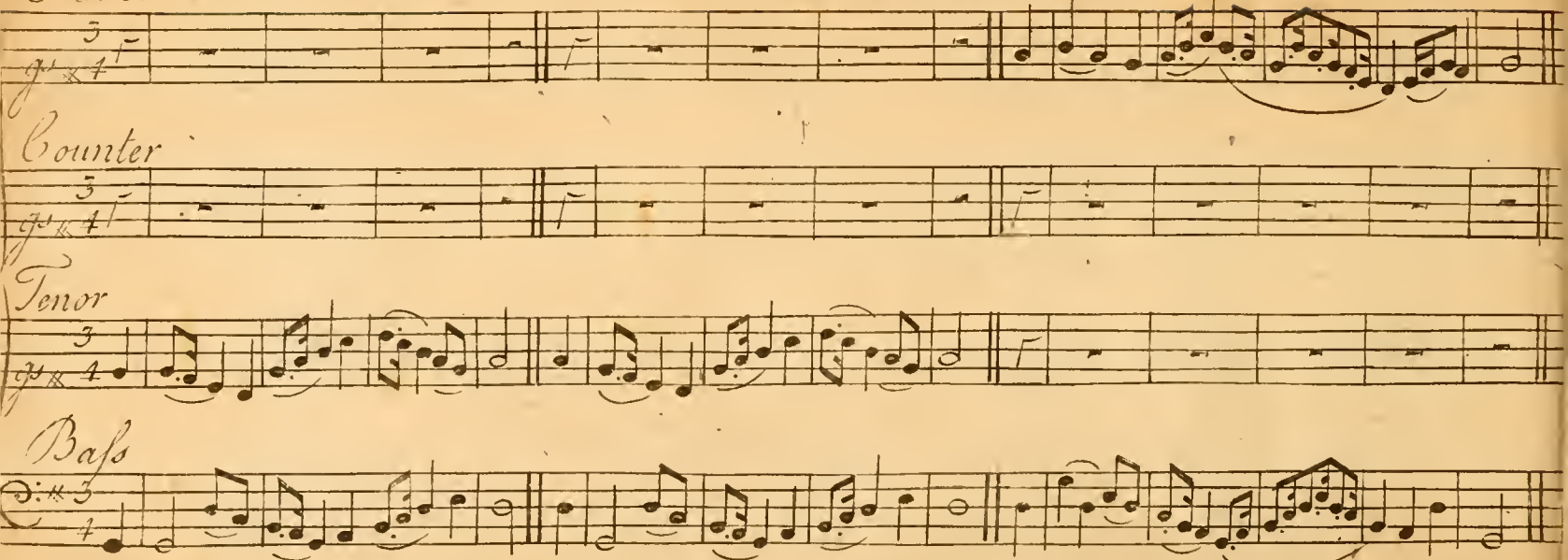


The New 113.th Psalm Tune



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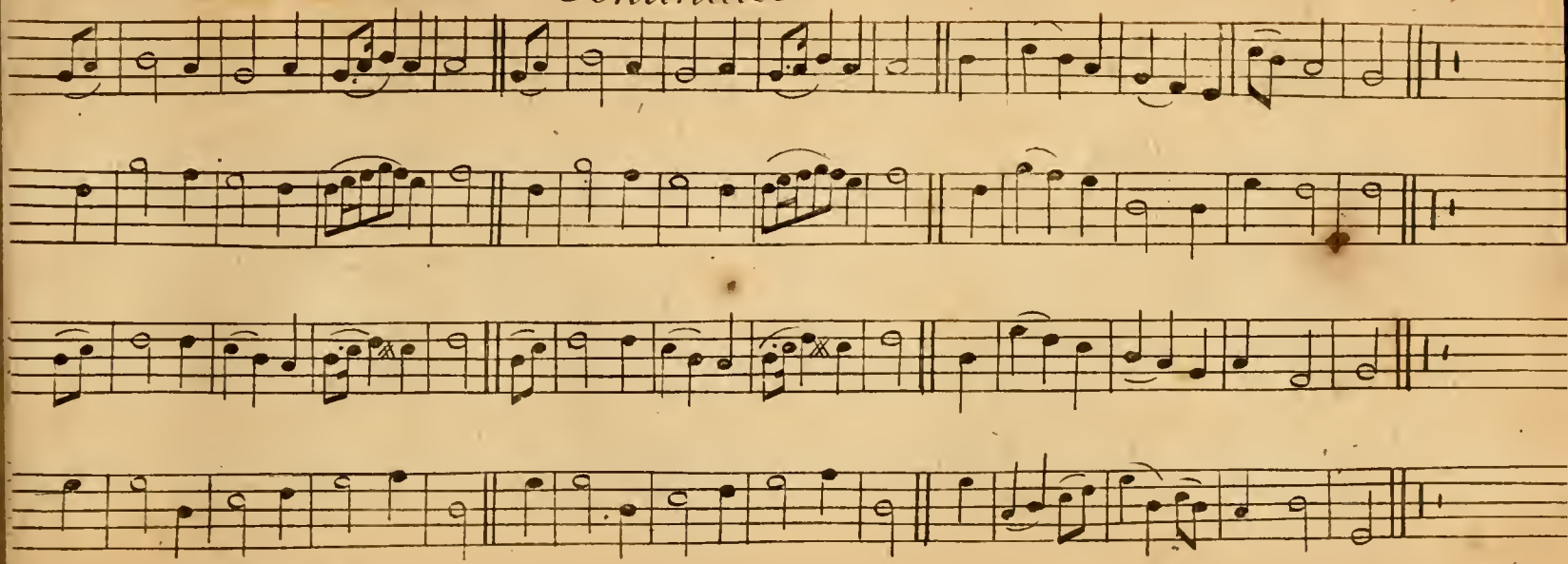
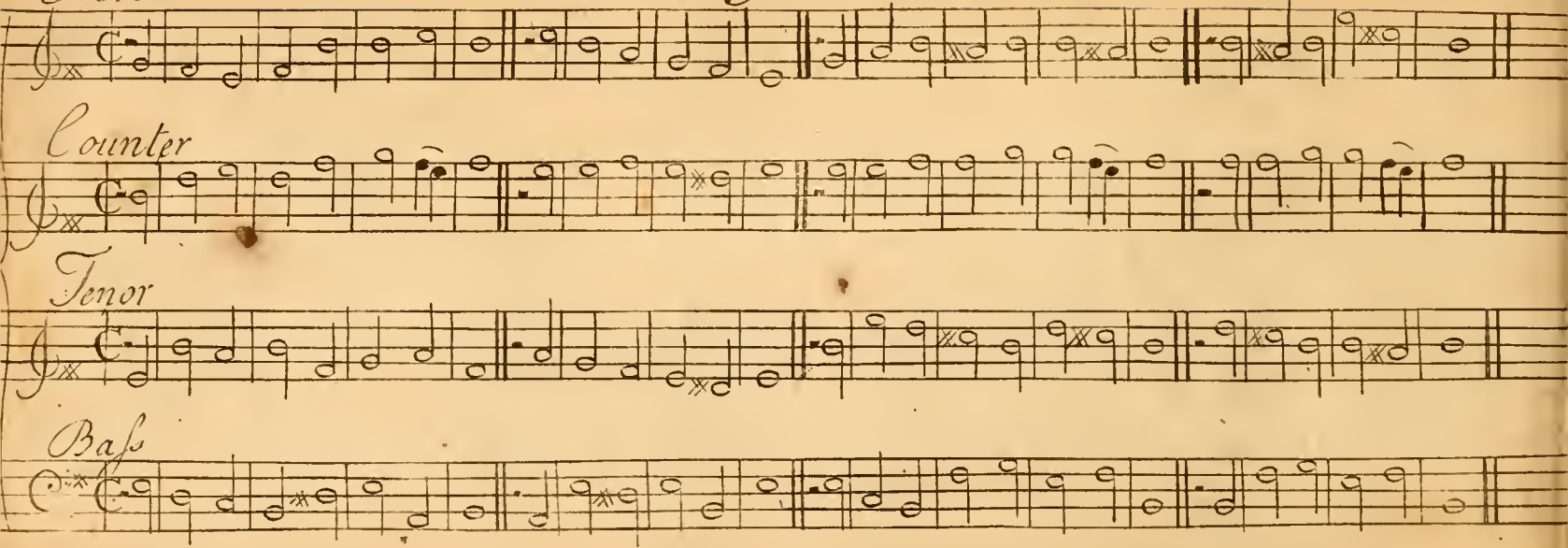
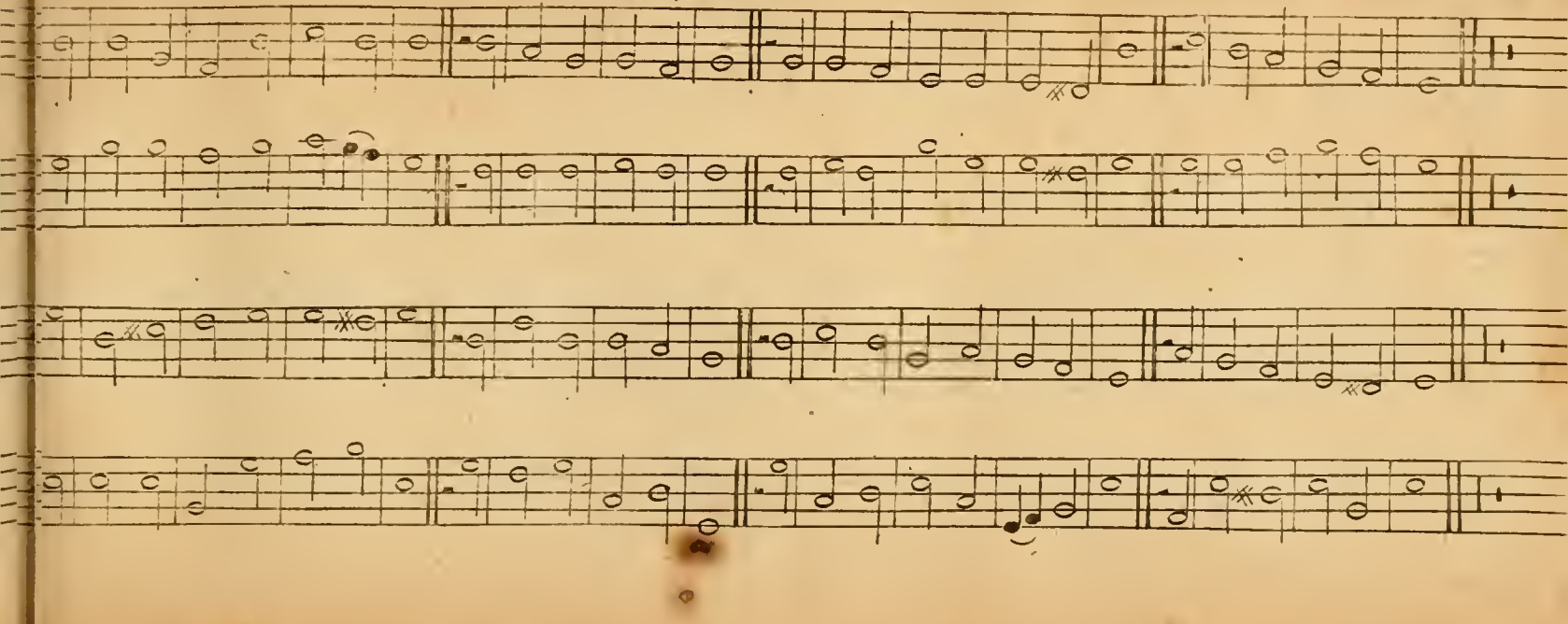


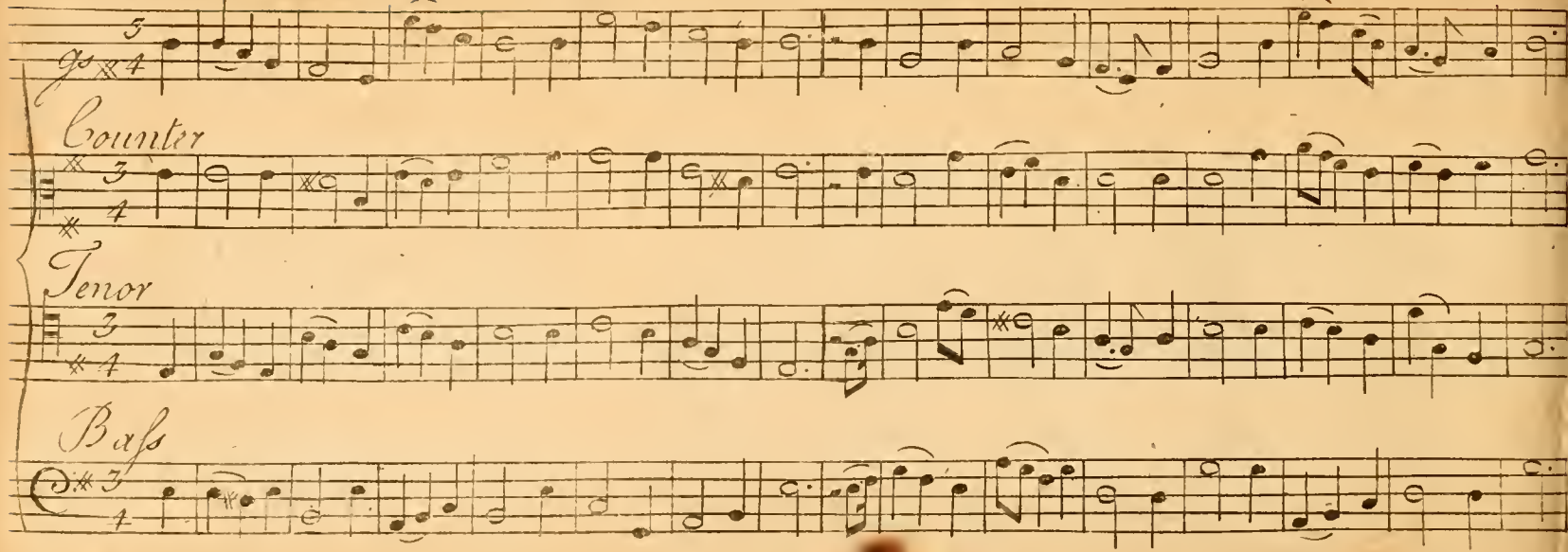
74

The Old 119.th Psalm Tune





The New 119.th Psalm Tune



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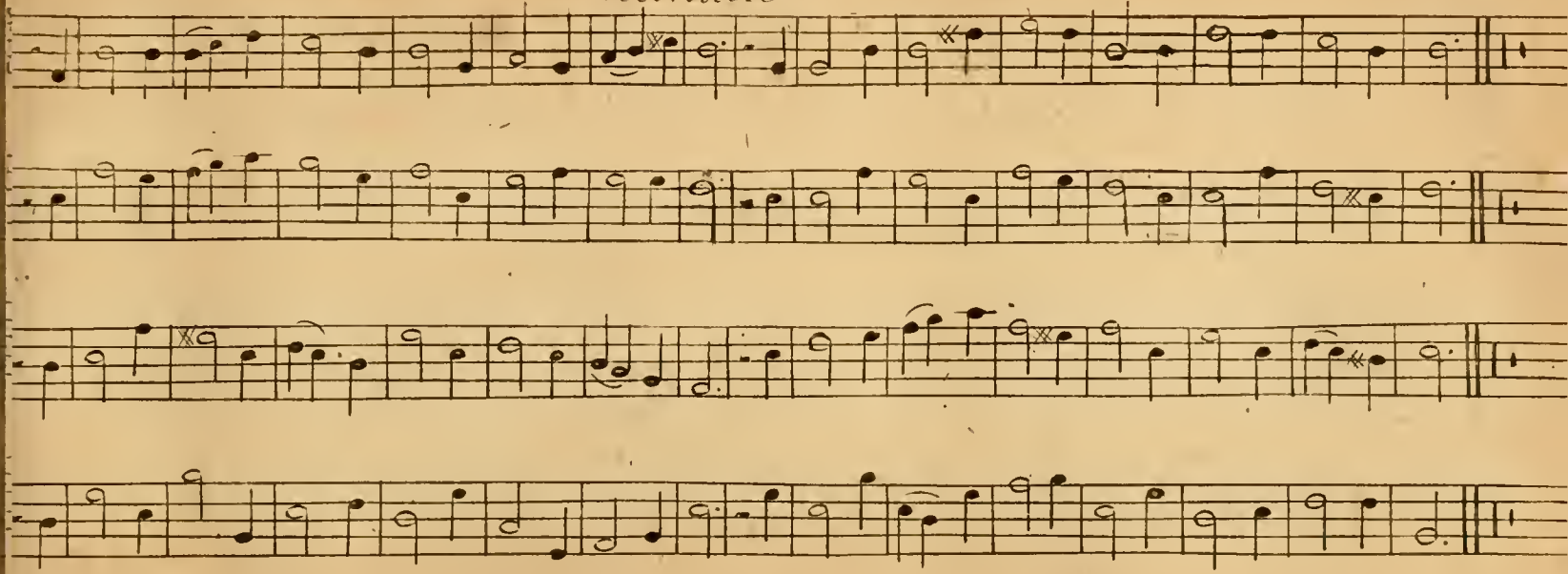
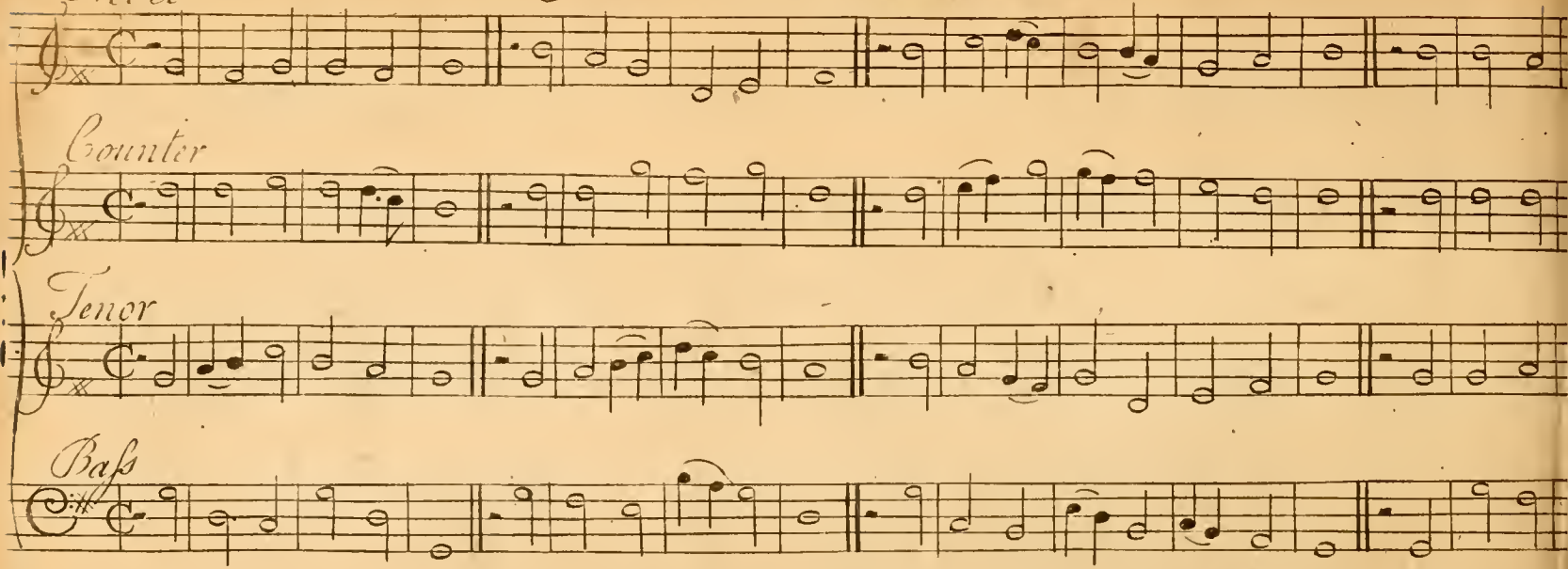
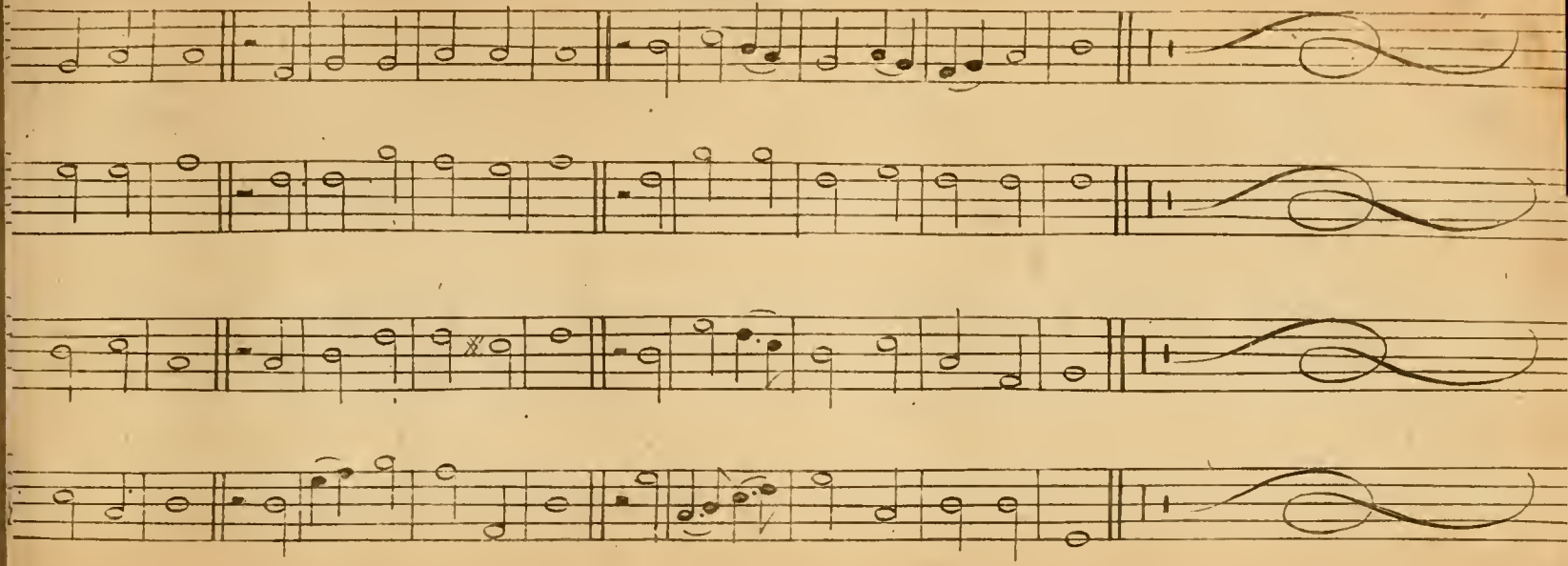
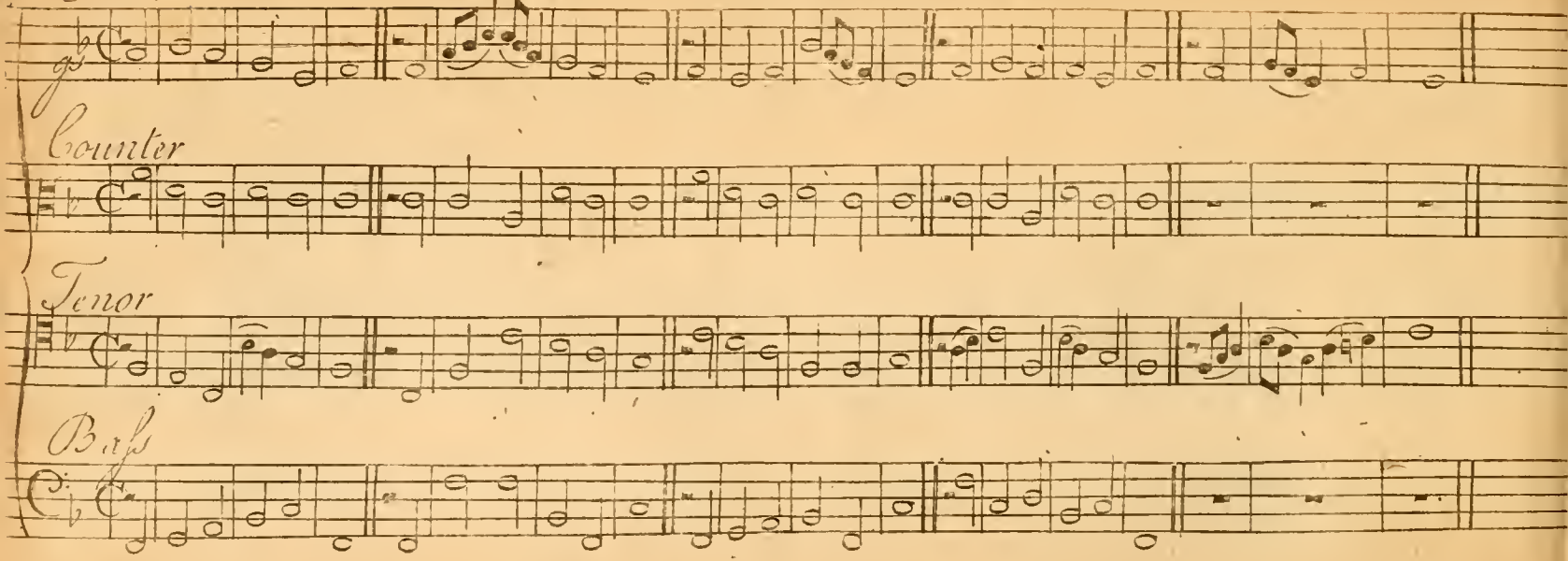


The 122.d Psalm Tune





The 136th Psalm Tune



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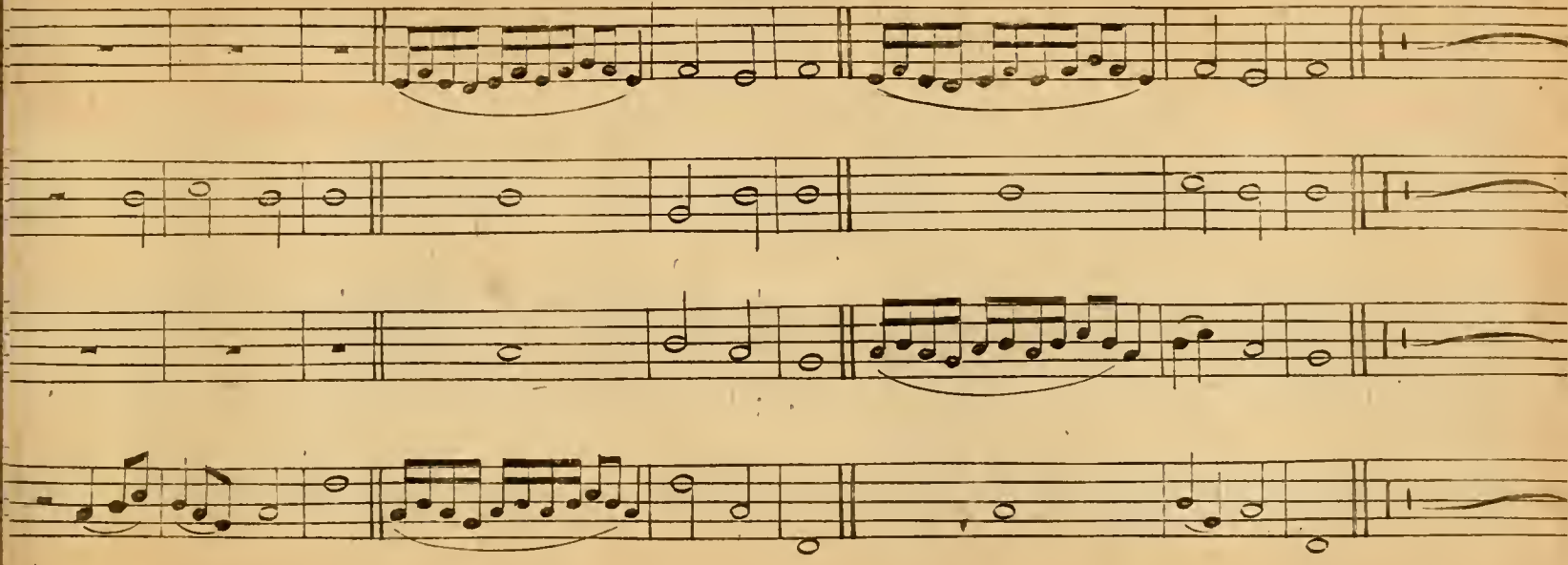
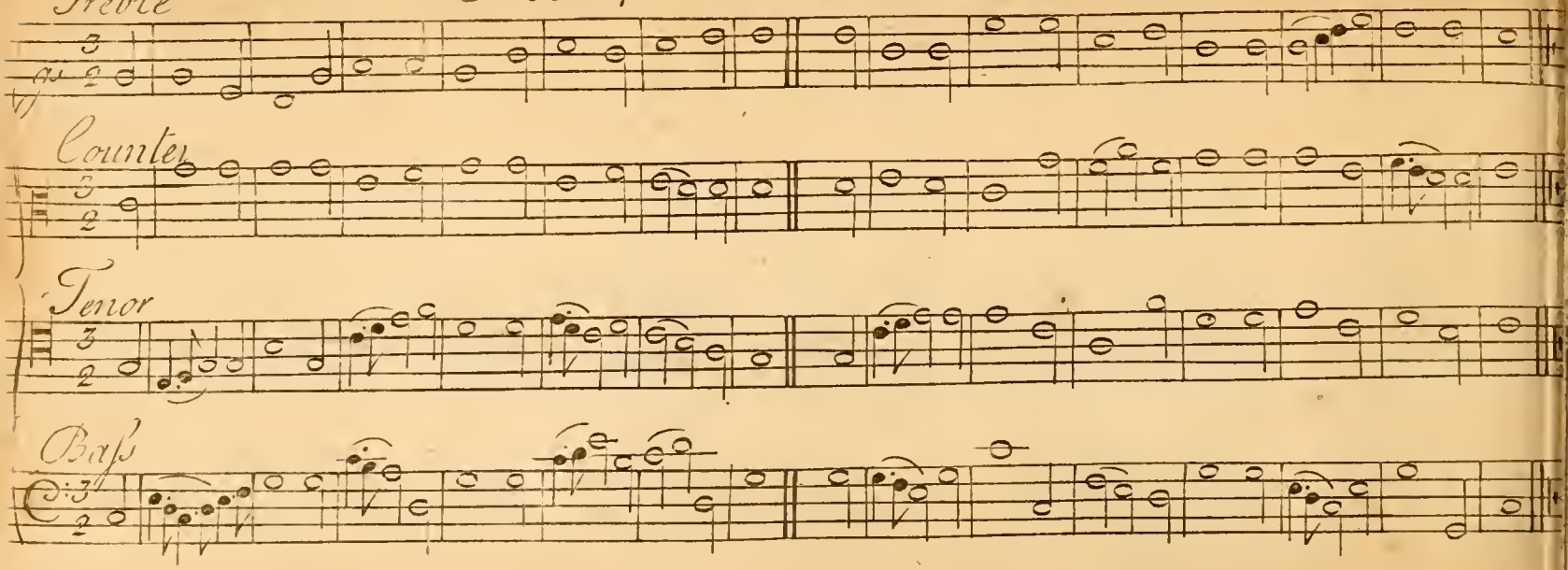
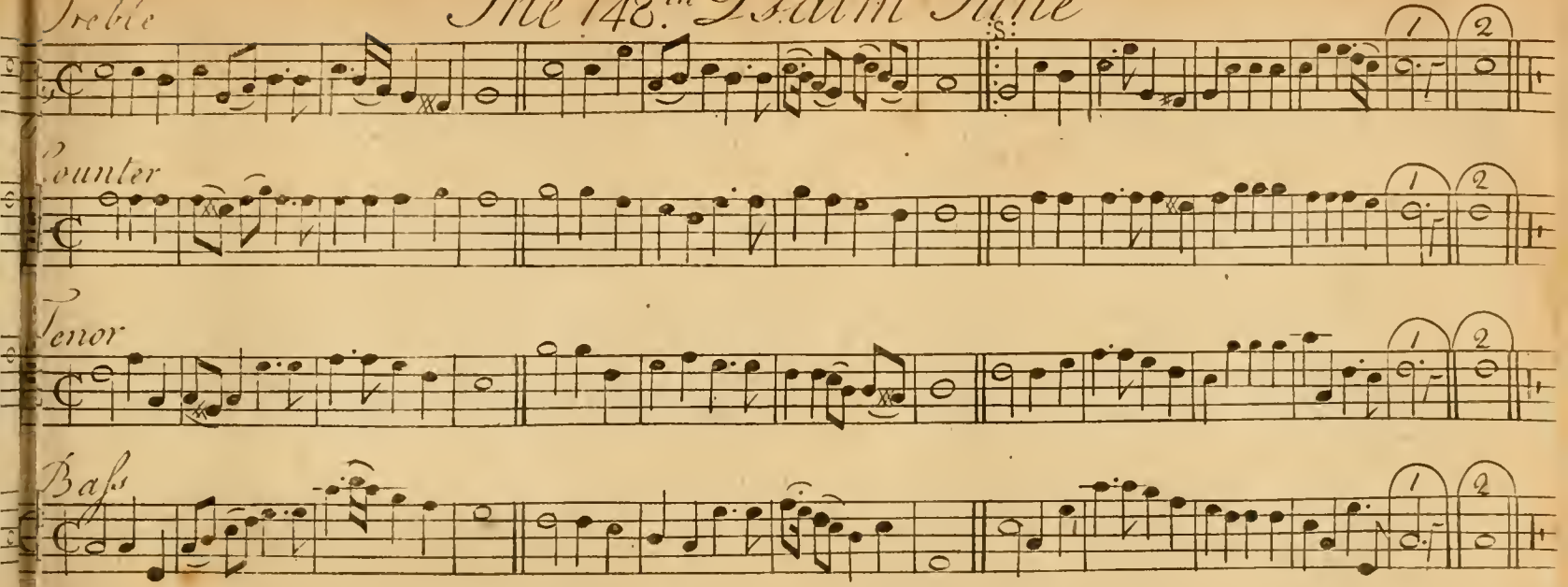


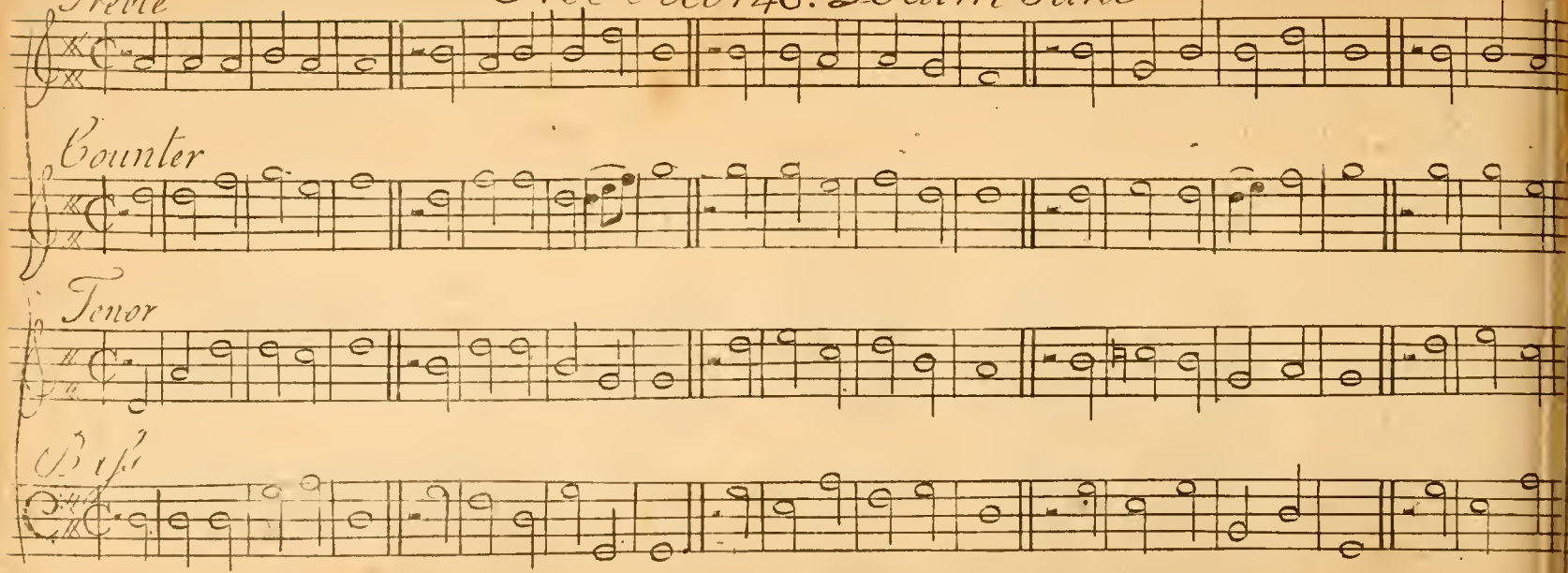
The 145.th Psalm Tune



The 148.th Psalm Tune



The Old 148th Psalm Tune



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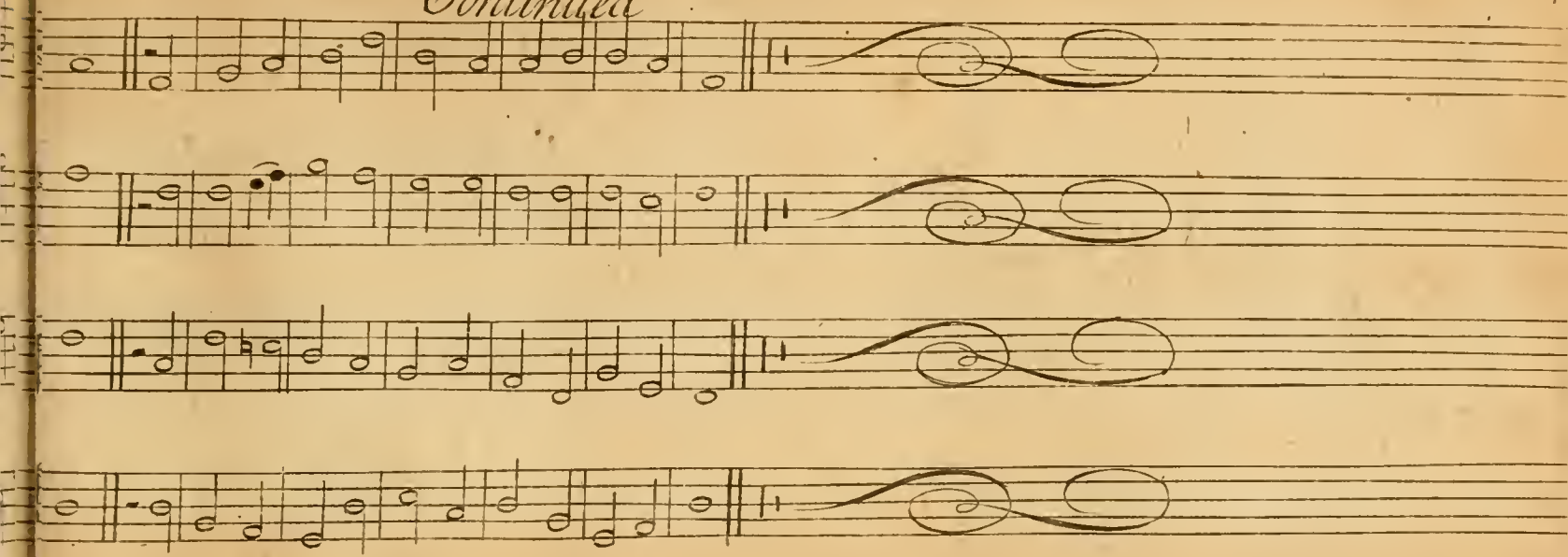
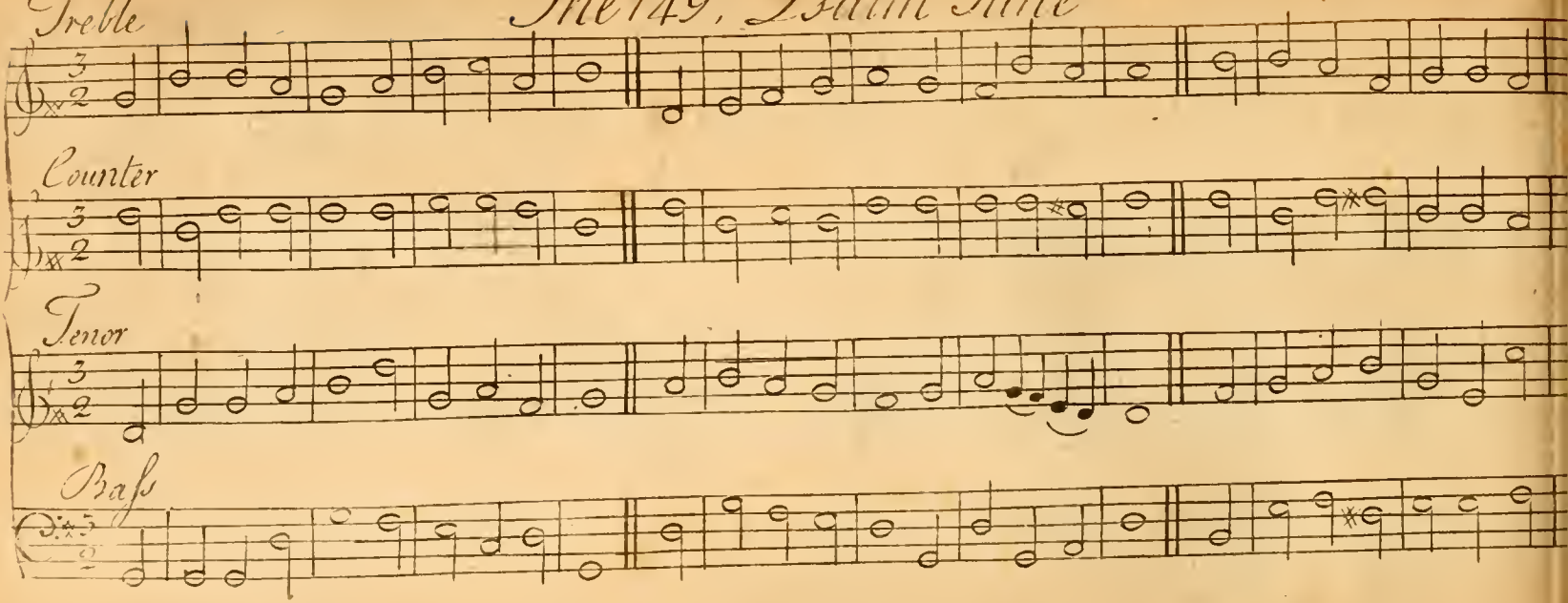


The 149th Psalm Tune



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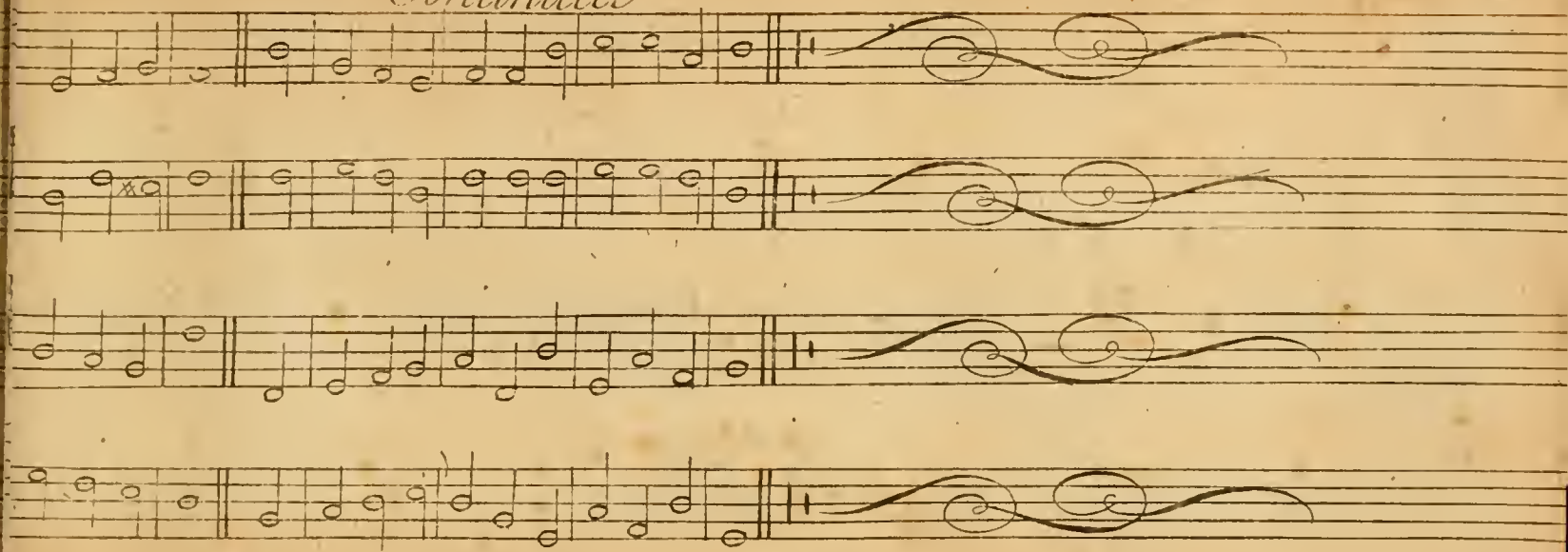
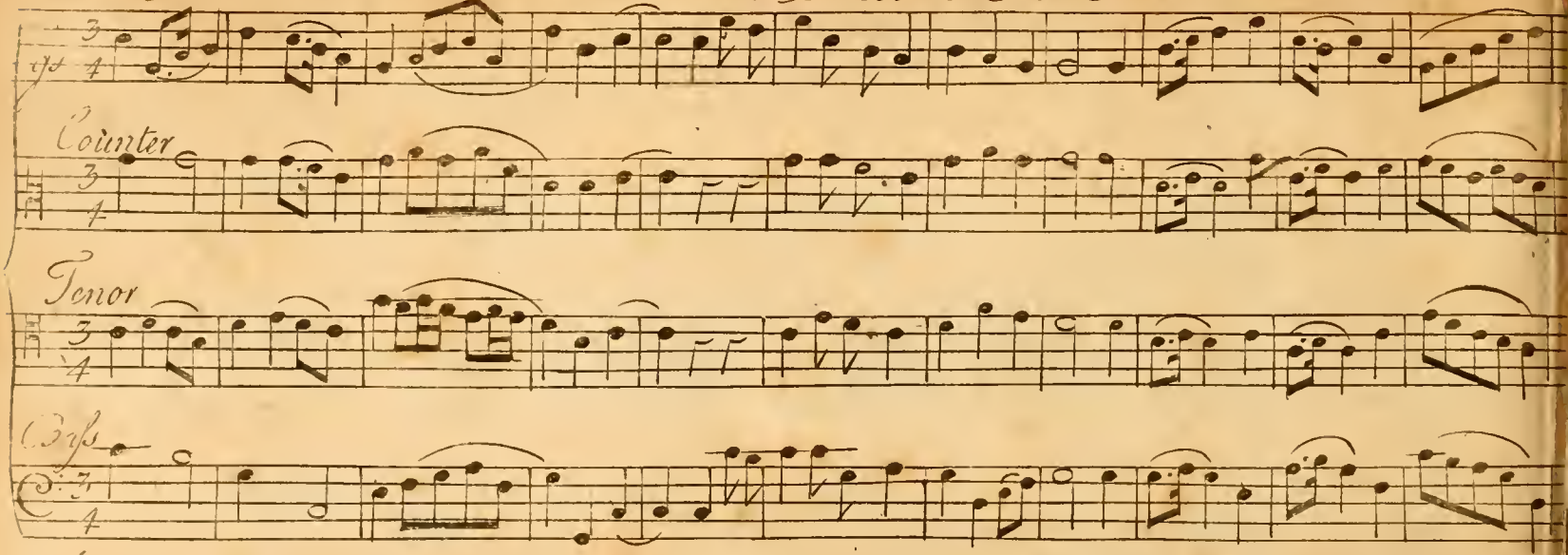


The 150th Psalm Tune



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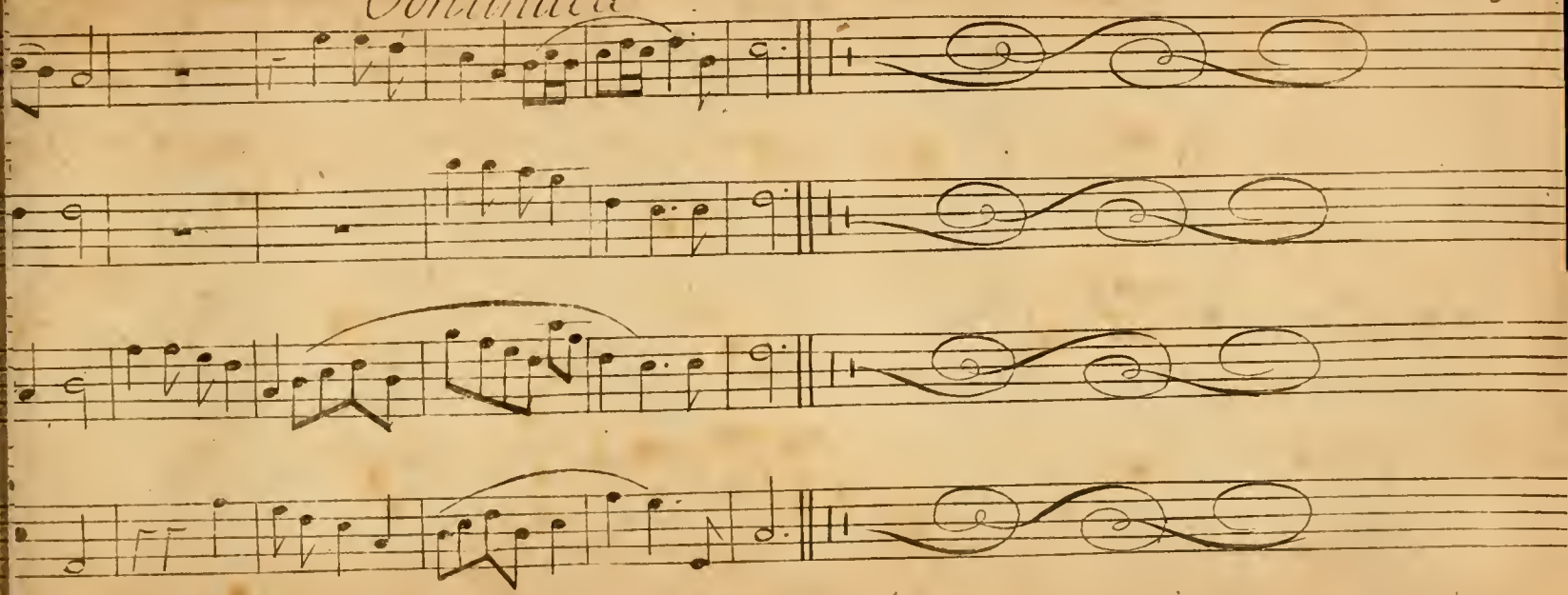


An Anthem taken out of the 16th Psalm

Treble

Preserve me, O God, preserve me, O God, for in thee have I put my trust: I will thank thee, O God, I will thank

Counter

I will thank thee, O God,

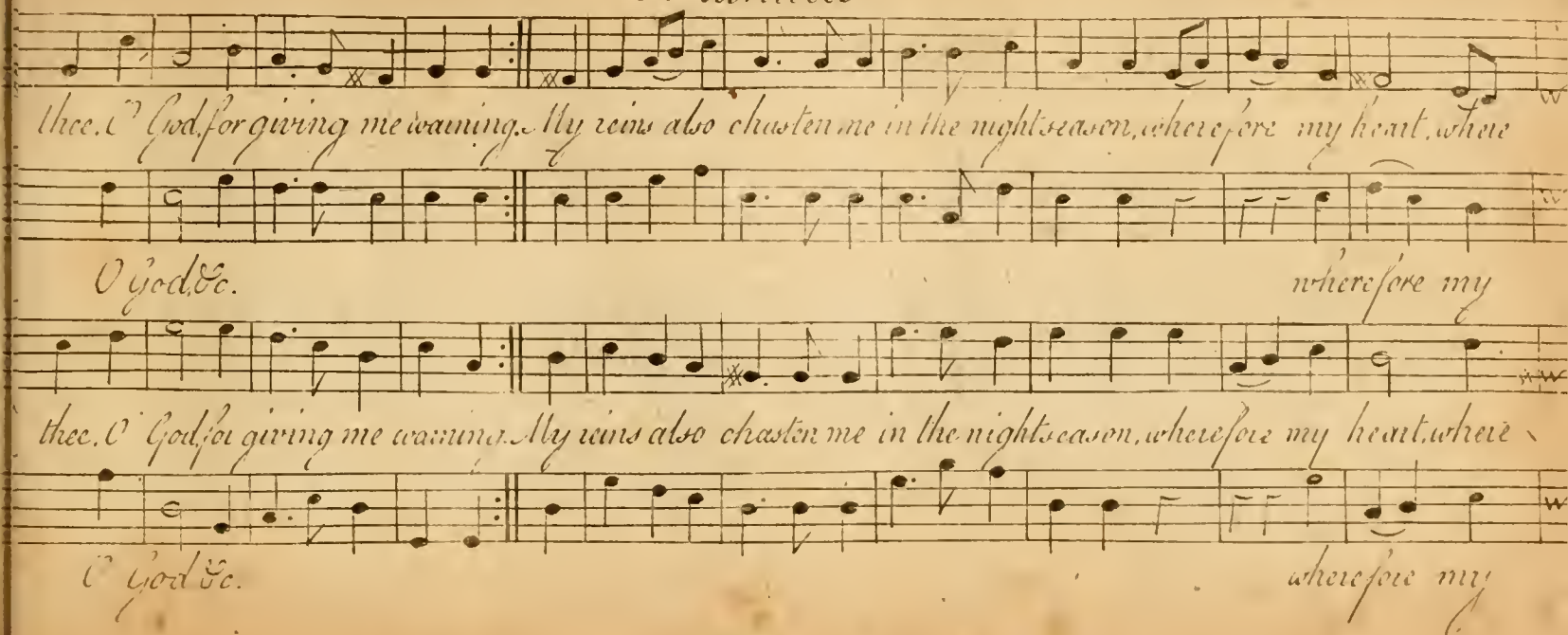
Tenor

Preserve me, O God, preserve me, O God, for in thee have I put my trust: I will thank thee, O God, I will thank

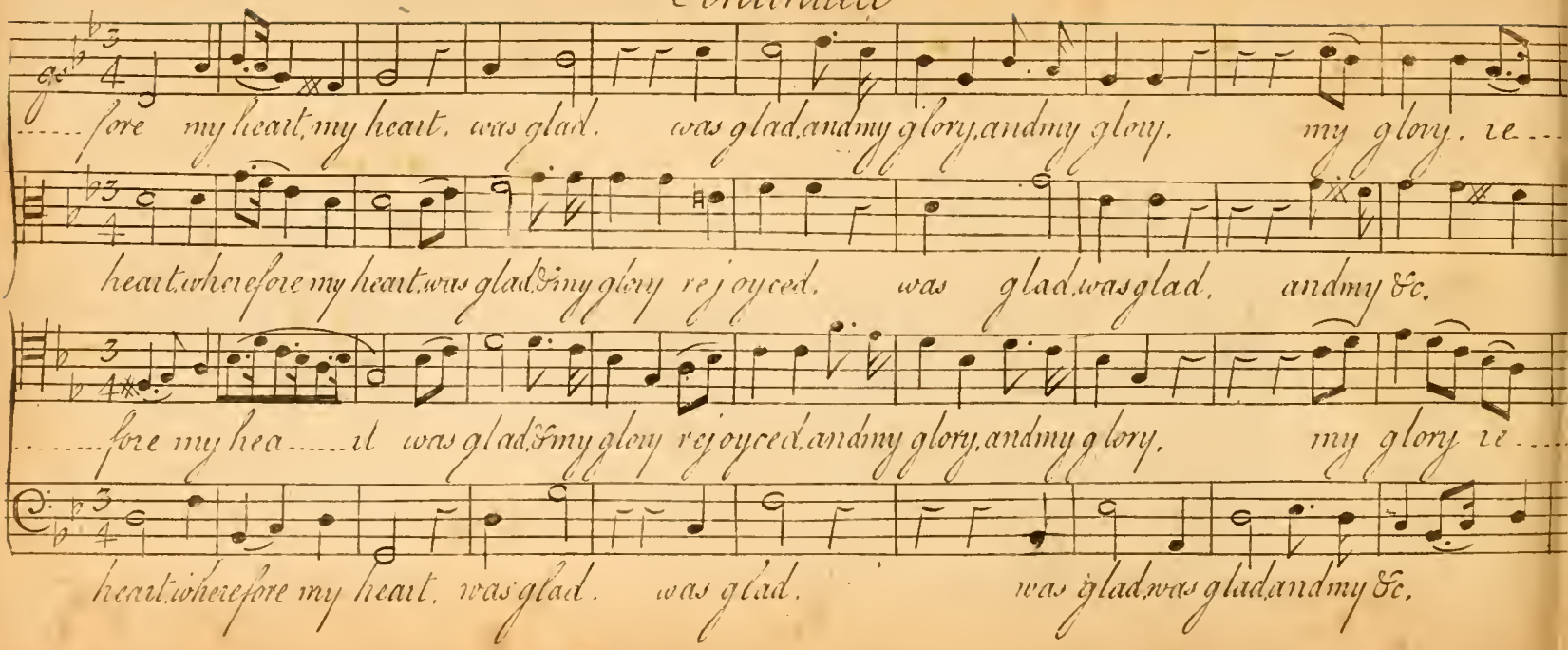
Bass

I will thank thee, O God,

Continued


thee, O God, for giving me warning. My reins also chasten me in the night season, wherefore my heart, where
O God, &c.
wherefore my
thee, O God, for giving me warning. My reins also chasten me in the night season, wherefore my heart, where
O God &c.
wherefore my

Continued


fore my heart, my heart, was glad, was glad, and my glory, and my glory, my glory, re...
heart, wherefore my heart was glad, & my glory rejoyced, was glad, was glad, and my &c.
...fore my hea...rt was glad, & my glory rejoyced, and my glory, and my glory, my glory re...
heart, wherefore my heart, was glad, was glad, was glad, was glad, and my &c.

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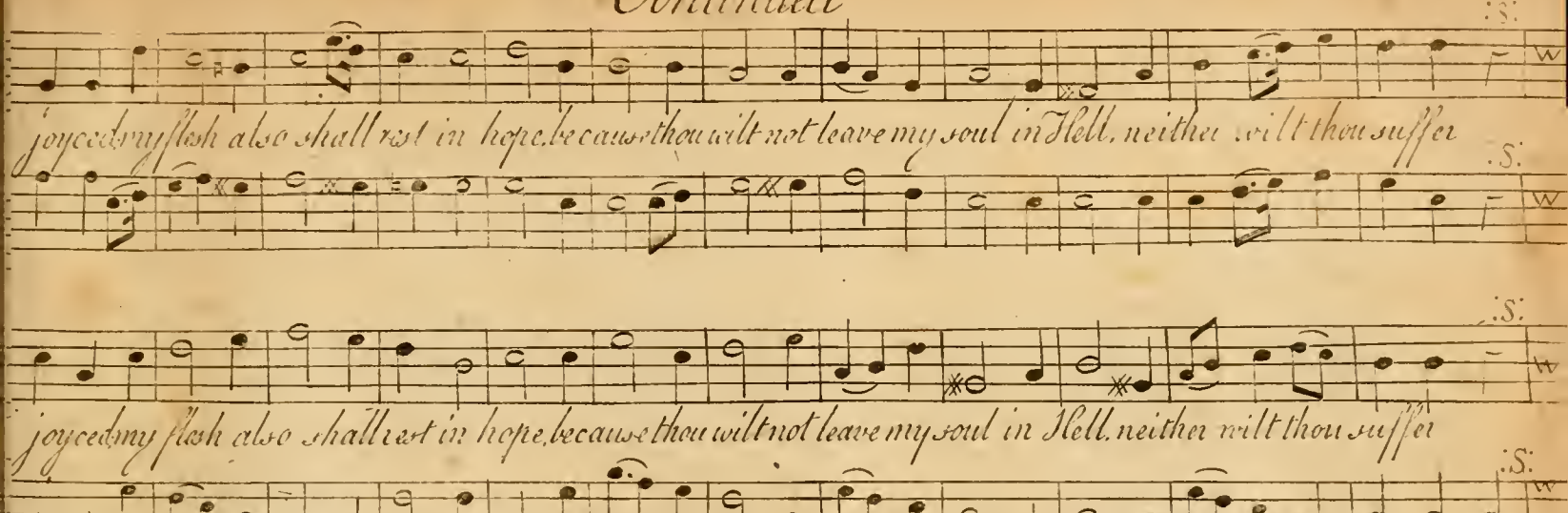

thy

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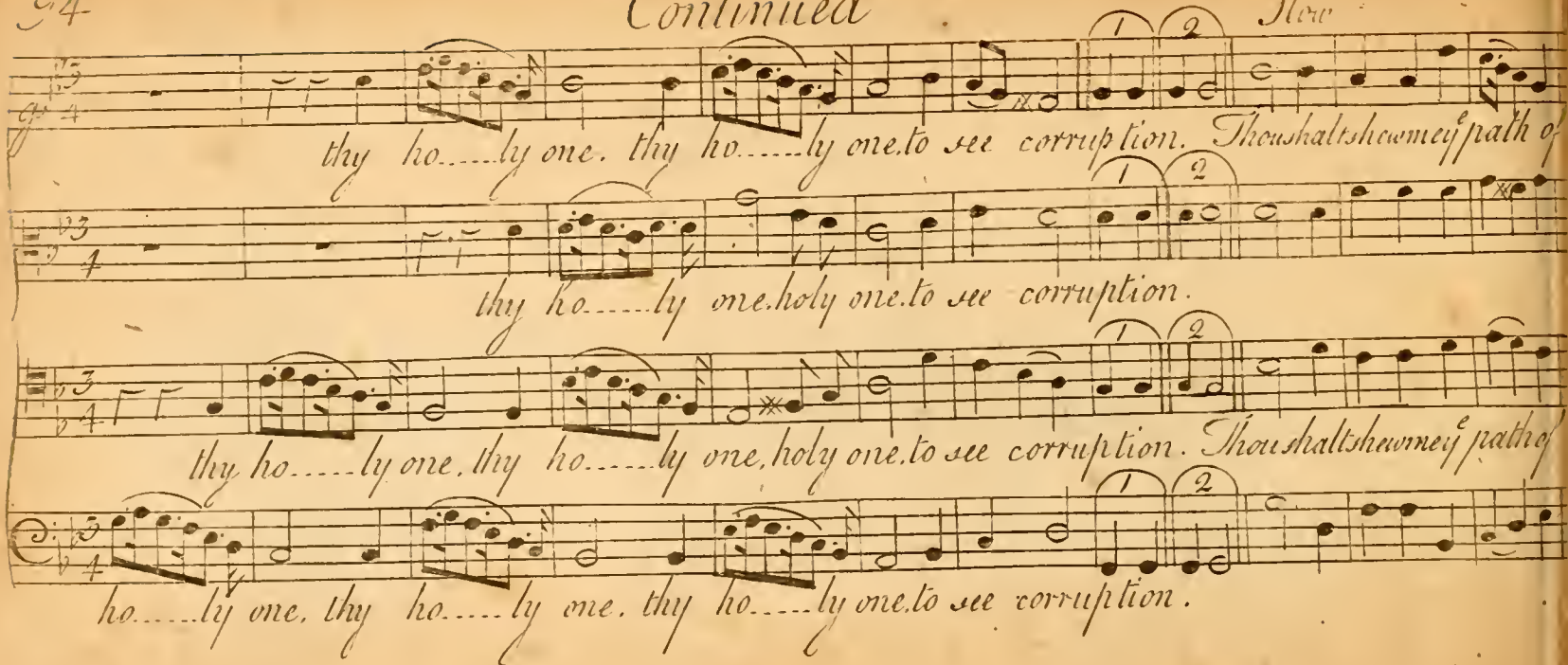
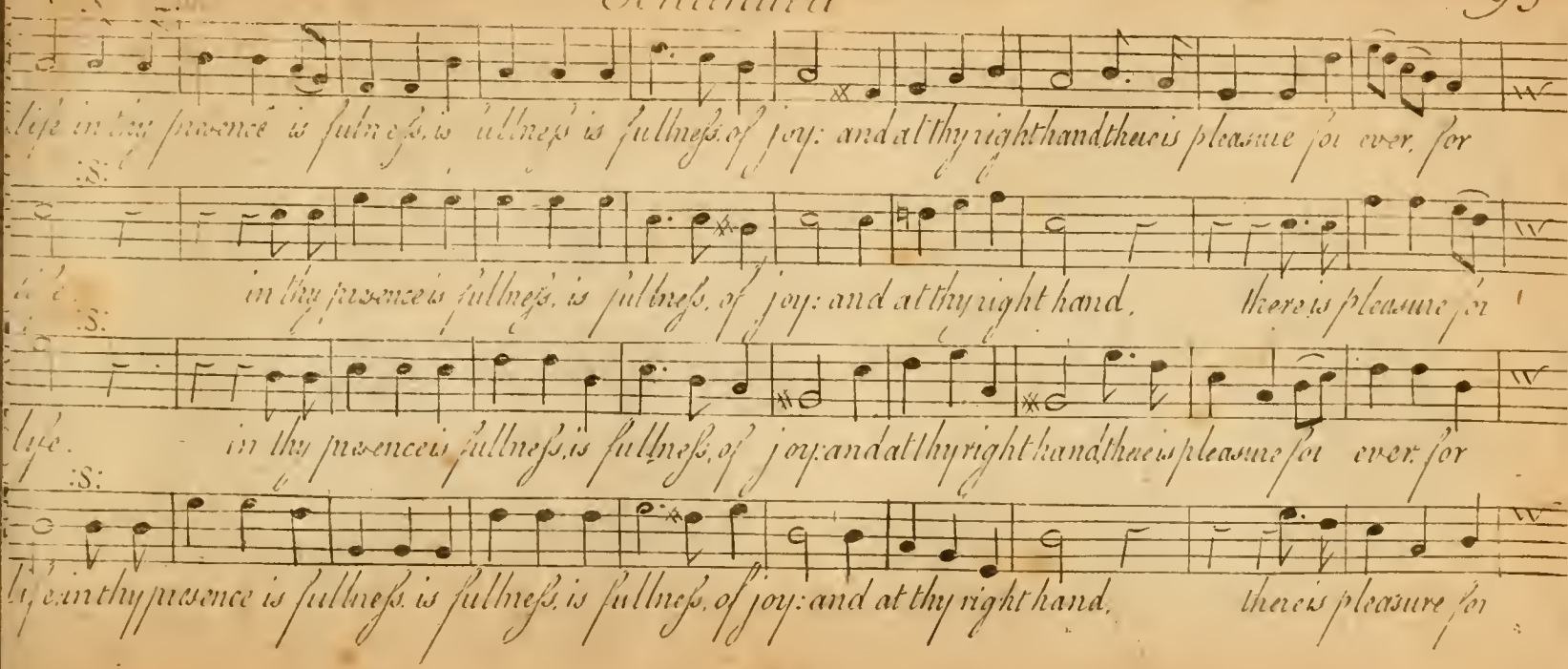
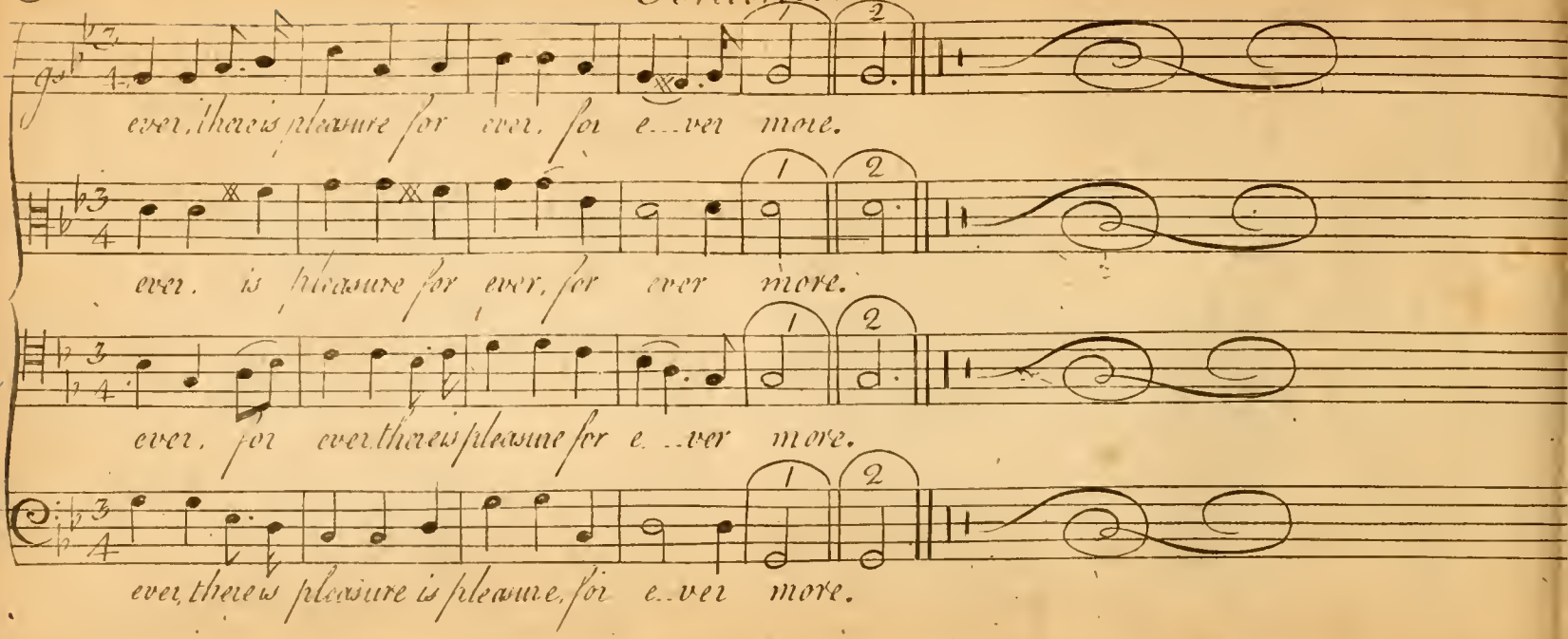
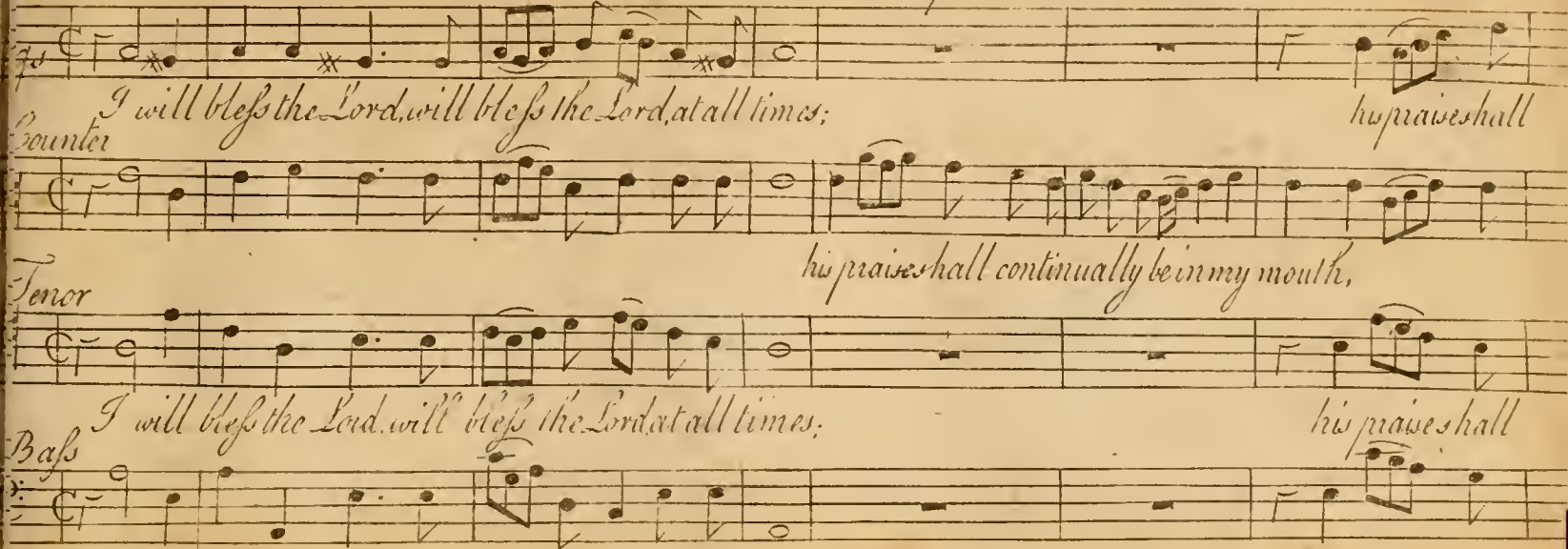

thy ho.....ly one. thy ho.....ly one. to see corruption. Thou shalt shew me the path of
thy ho.....ly one. holy one. to see corruption.
thy ho.....ly one. thy ho.....ly one. holy one. to see corruption. Thou shalt shew me the path of
ho.....ly one. thy ho.....ly one. thy ho.....ly one. to see corruption.


life in thy presence is fulness, is fullness is fullness of joy: and at thy right hand there is pleasure for ever. for
S:
in thy presence is fullness, is fullness, of joy: and at thy right hand, there is pleasure for
S:
life. in thy presence is fullness, is fullness, of joy: and at thy right hand there is pleasure for ever. for
S:
life, in thy presence is fullness is fullness, is fullness, of joy: and at thy right hand, there is pleasure for

Continued

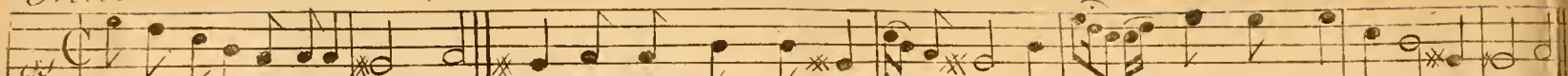

ever, there is pleasure for ever, for e...ver more.
ever. is pleasure for ever, for ever more.
ever. for ever there is pleasure for e...ver more.
ever, there is pleasure is pleasure, for e...ver more.

An Anthem taken out of the 34.th Psalm

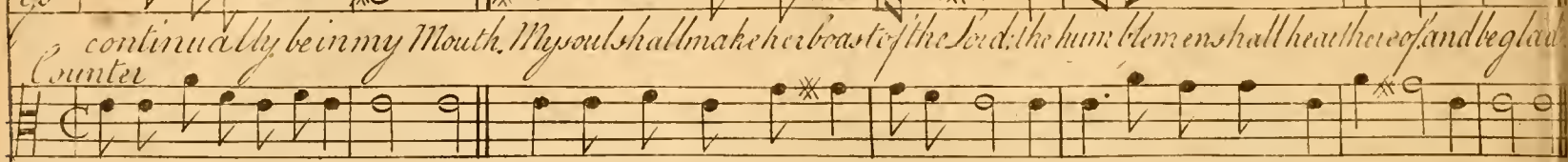


Continued

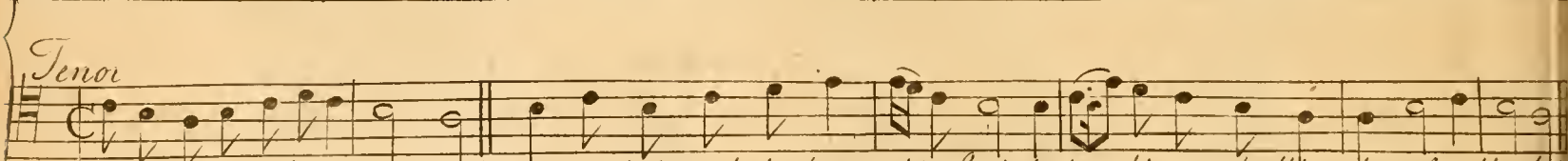
Treble



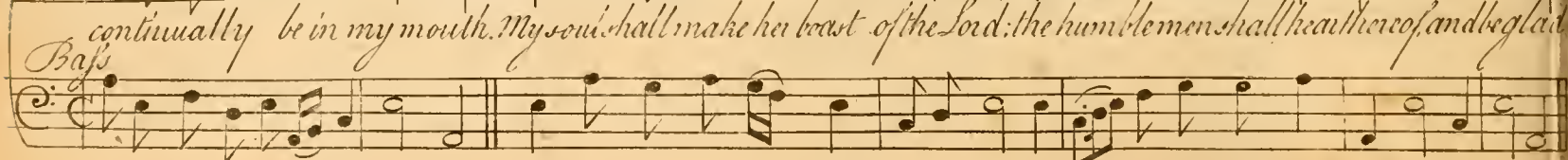
Counter



Tenor



Bass



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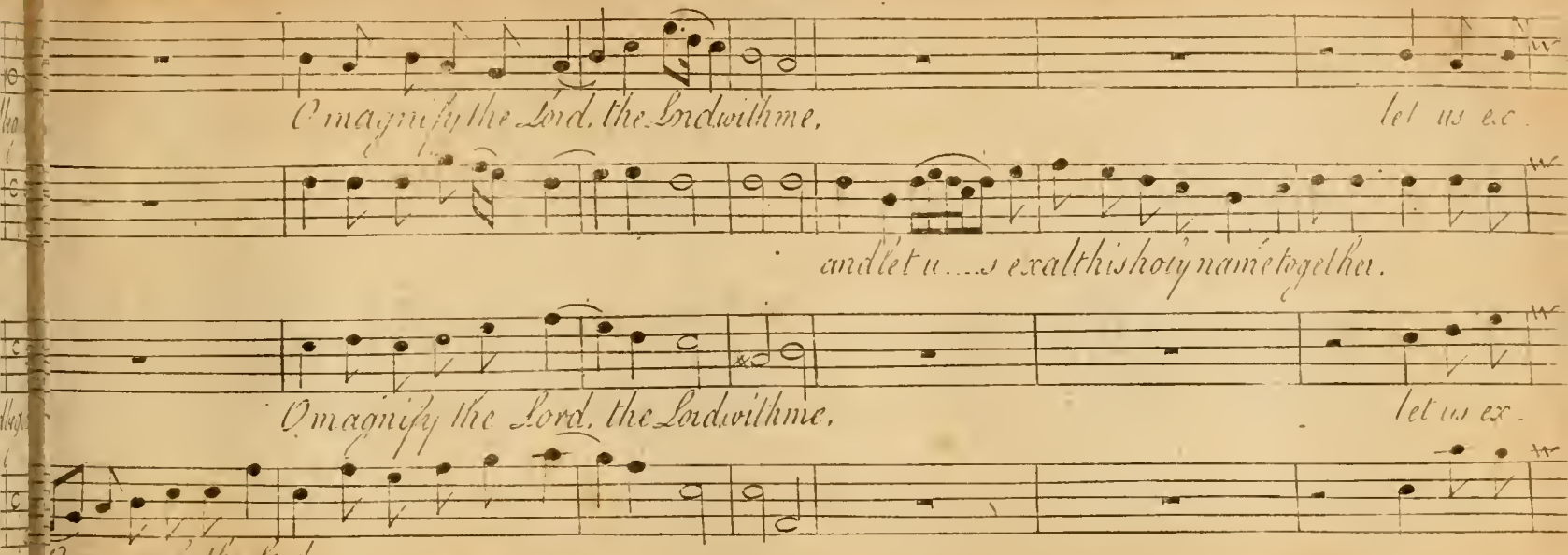
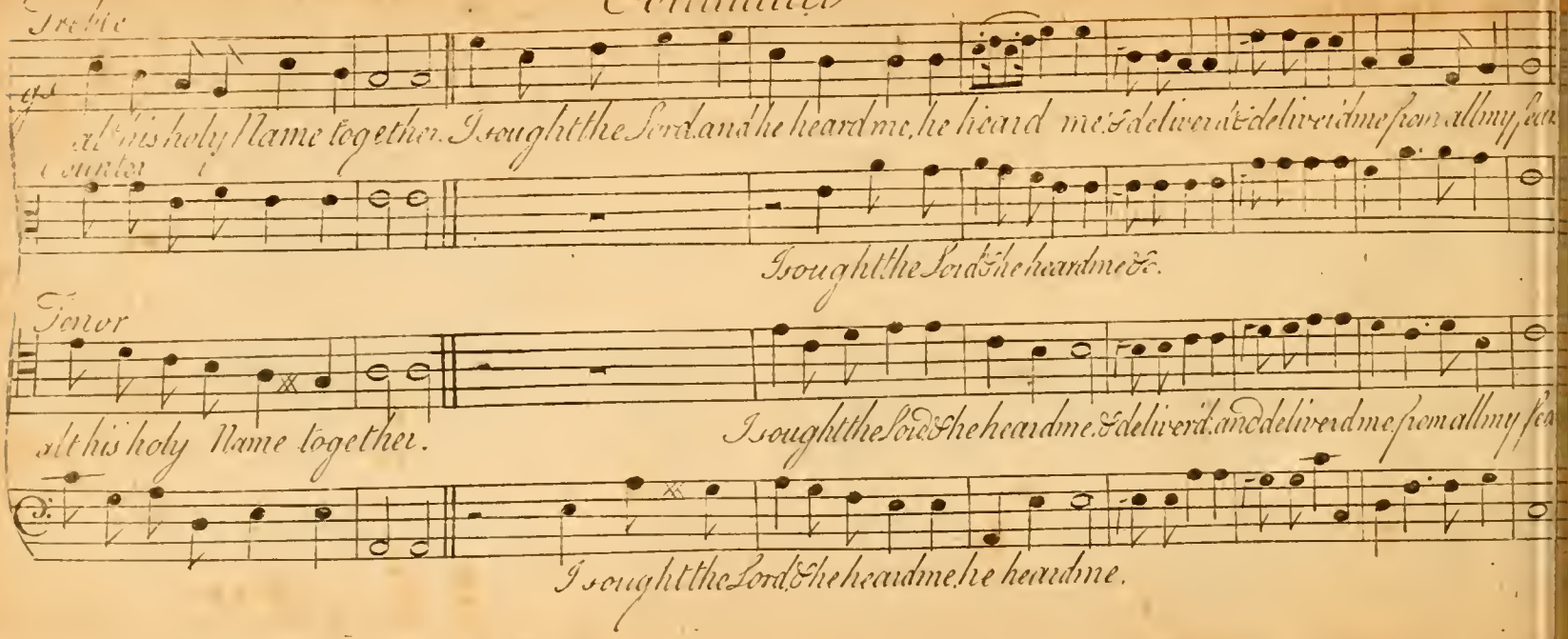
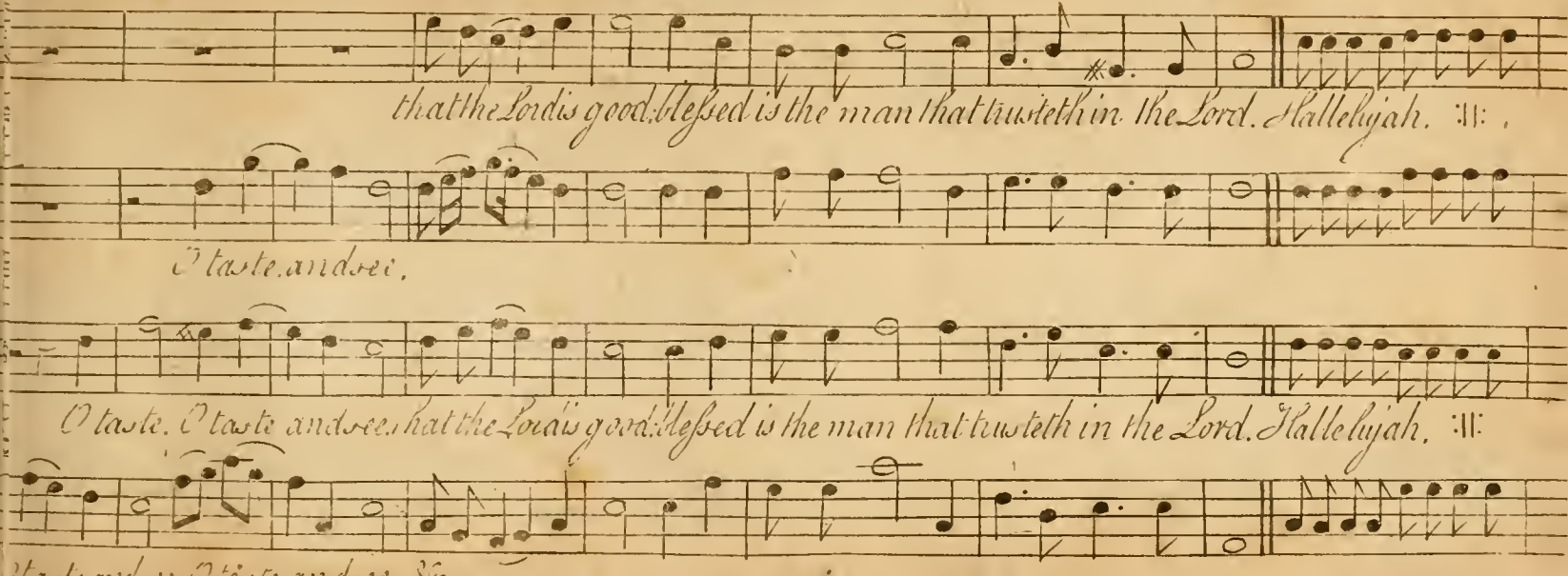
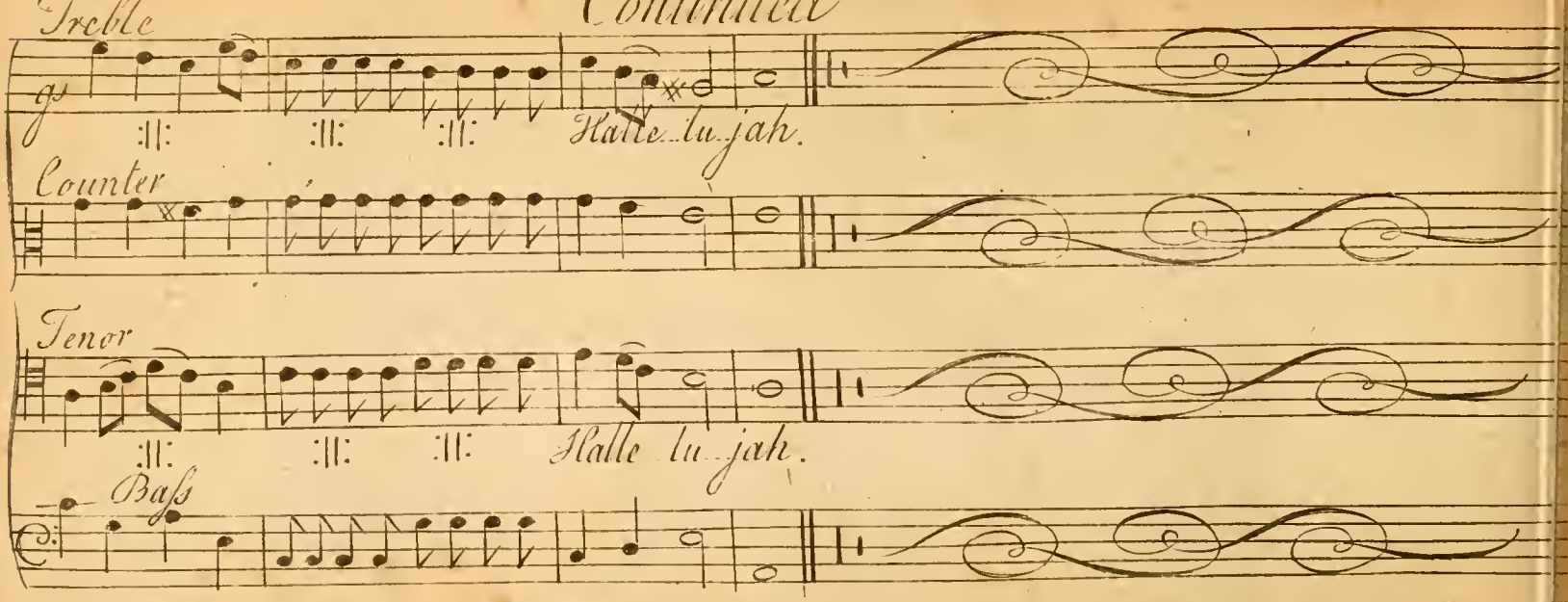

O magnify the Lord, the Lord with me,
let us ex.
and let us exalt his holy name together.
O magnify the Lord, the Lord with me,
let us ex.
O magnify the Lord

Continued

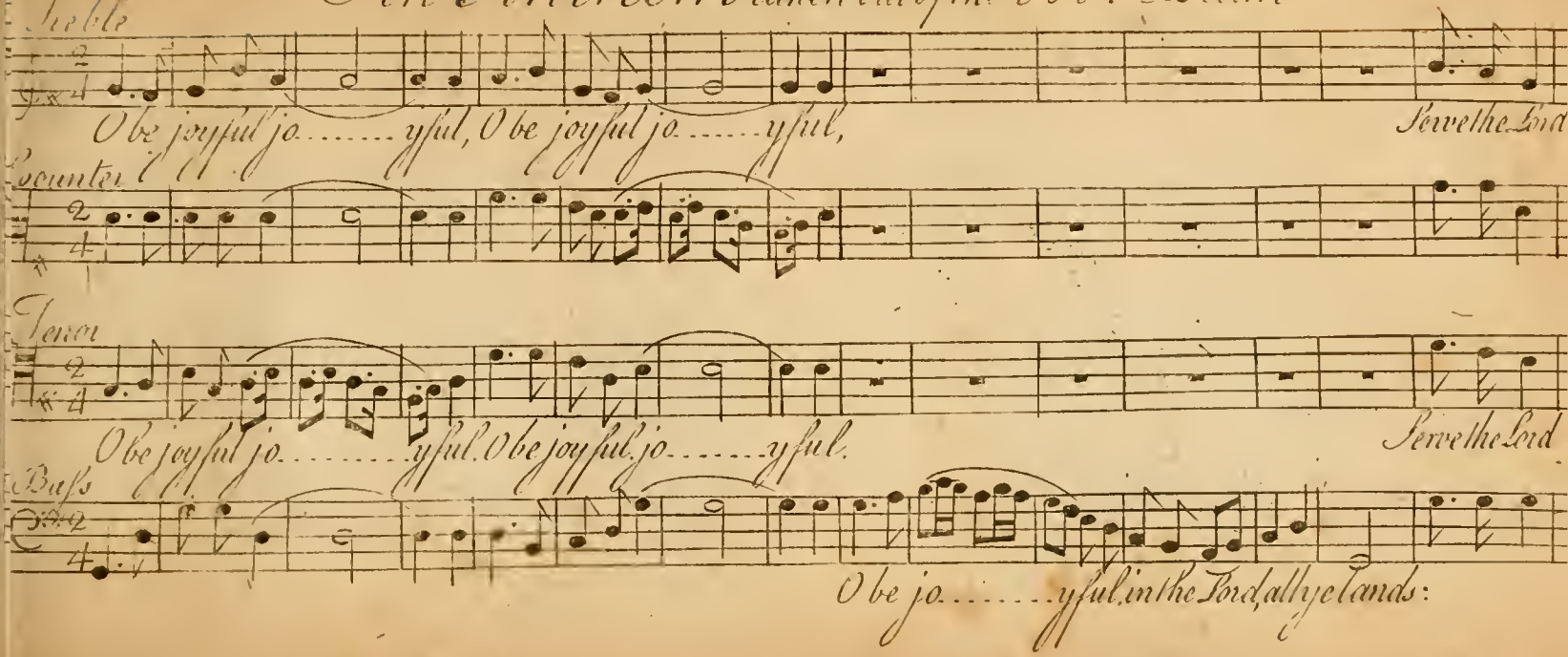

Treble
all this holy Name together. I sought the Lord and he heard me, he heard me & deliver'd & deliver'd me from all my fea
Counter
I sought the Lord & he heard me &c.
Tenor
all this holy Name together.
I sought the Lord & he heard me & deliver'd and deliver'd me from all my fea
I sought the Lord & he heard me, he heard me.


that the Lord is good: Blessed is the man that trusteth in the Lord. Hallelujah. :||:
O taste and see,
O taste. O taste and see. that the Lord is good: Blessed is the man that trusteth in the Lord. Hallelujah. :||:
O taste and see. O taste and see. &c.

Continued



An Anthem taken out of the 100th Psalm



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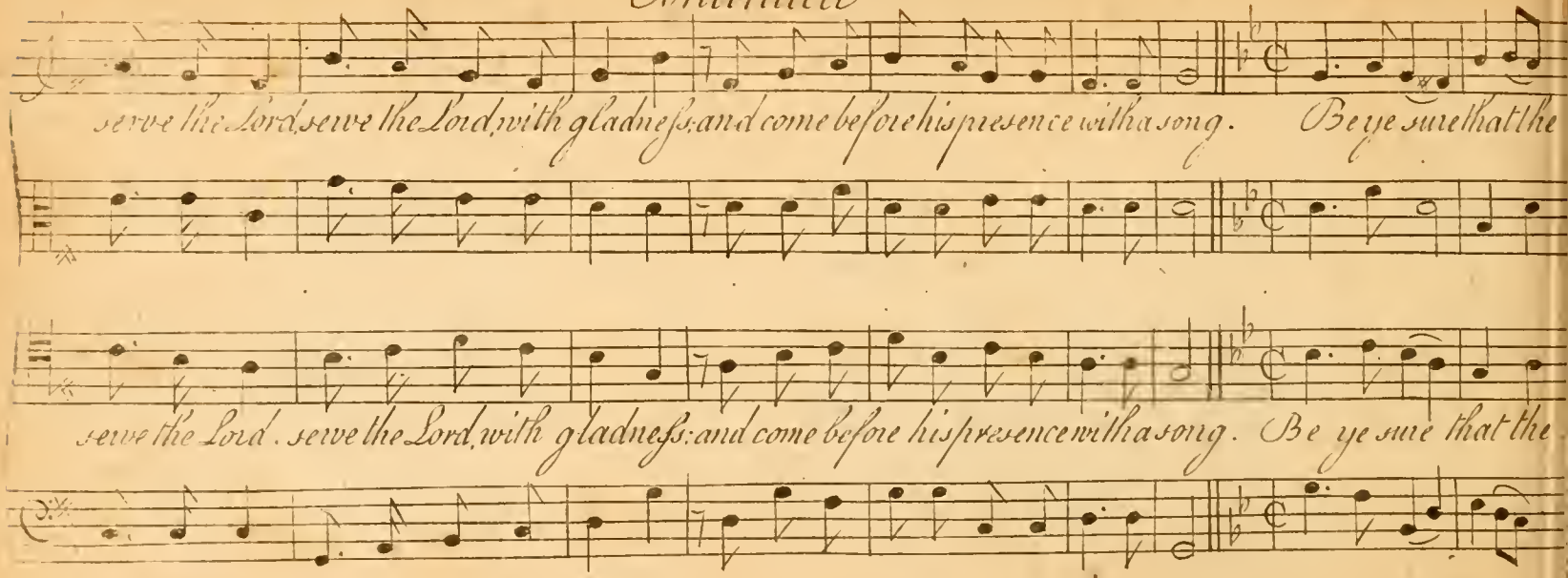
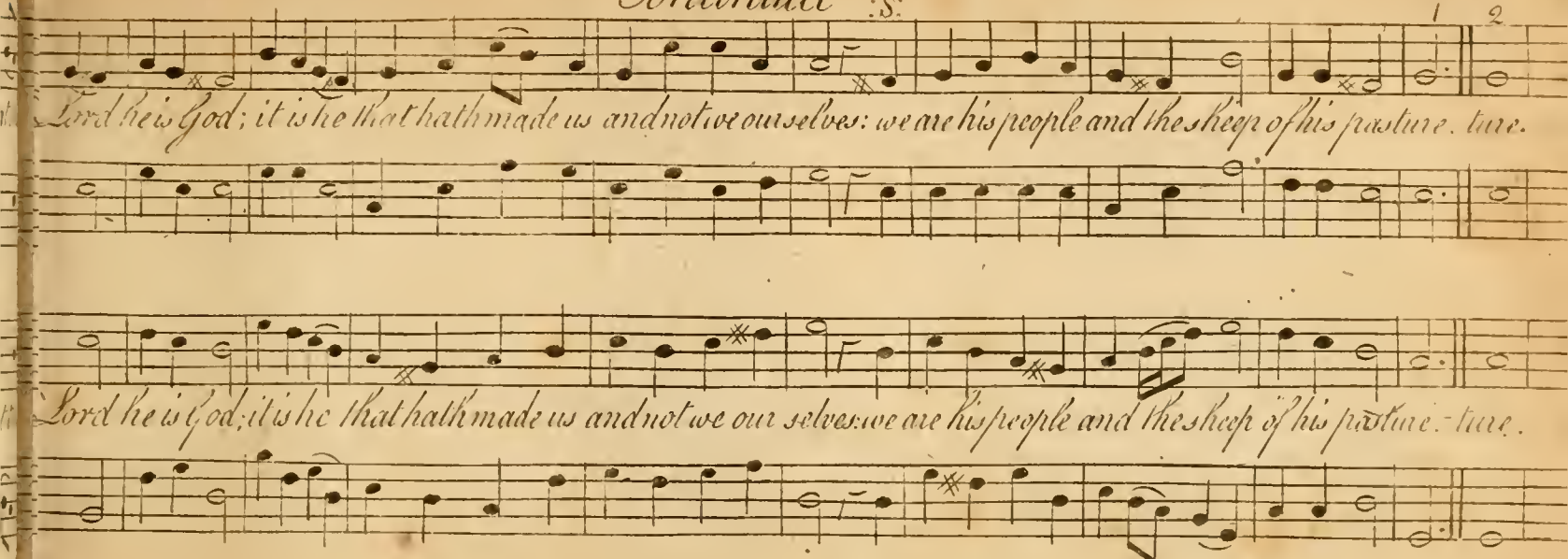
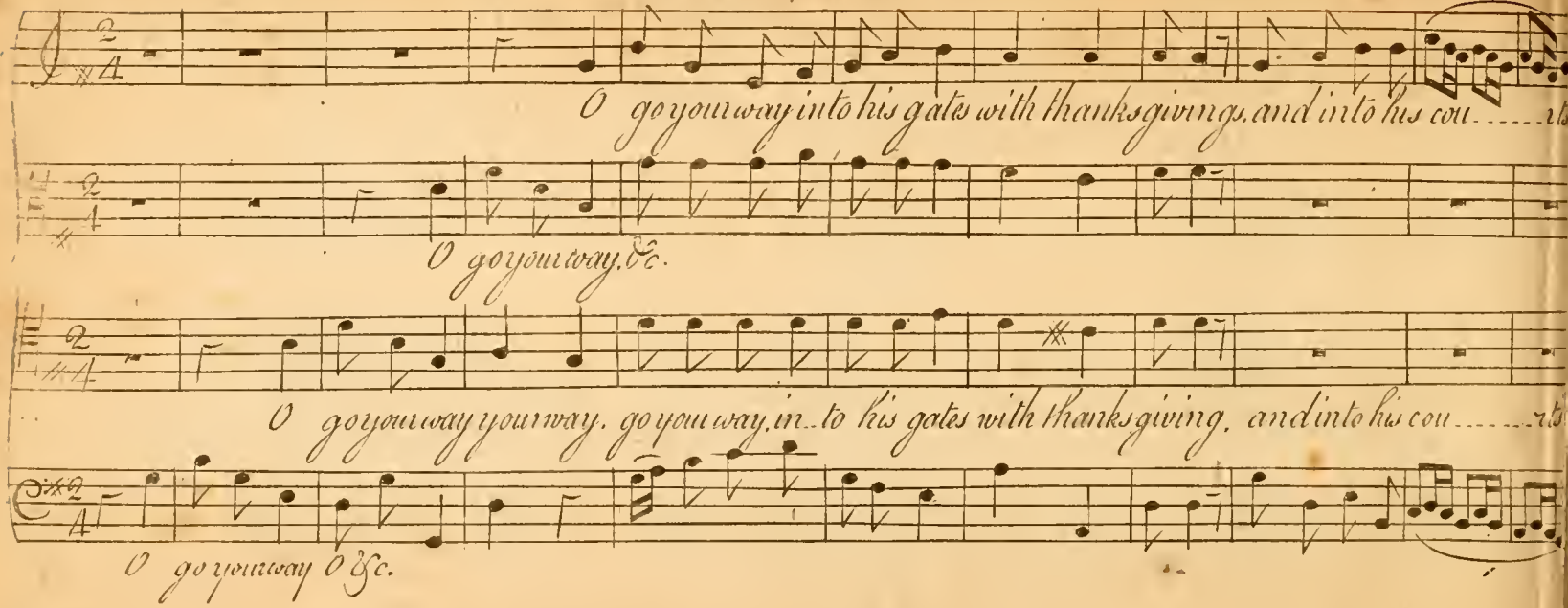
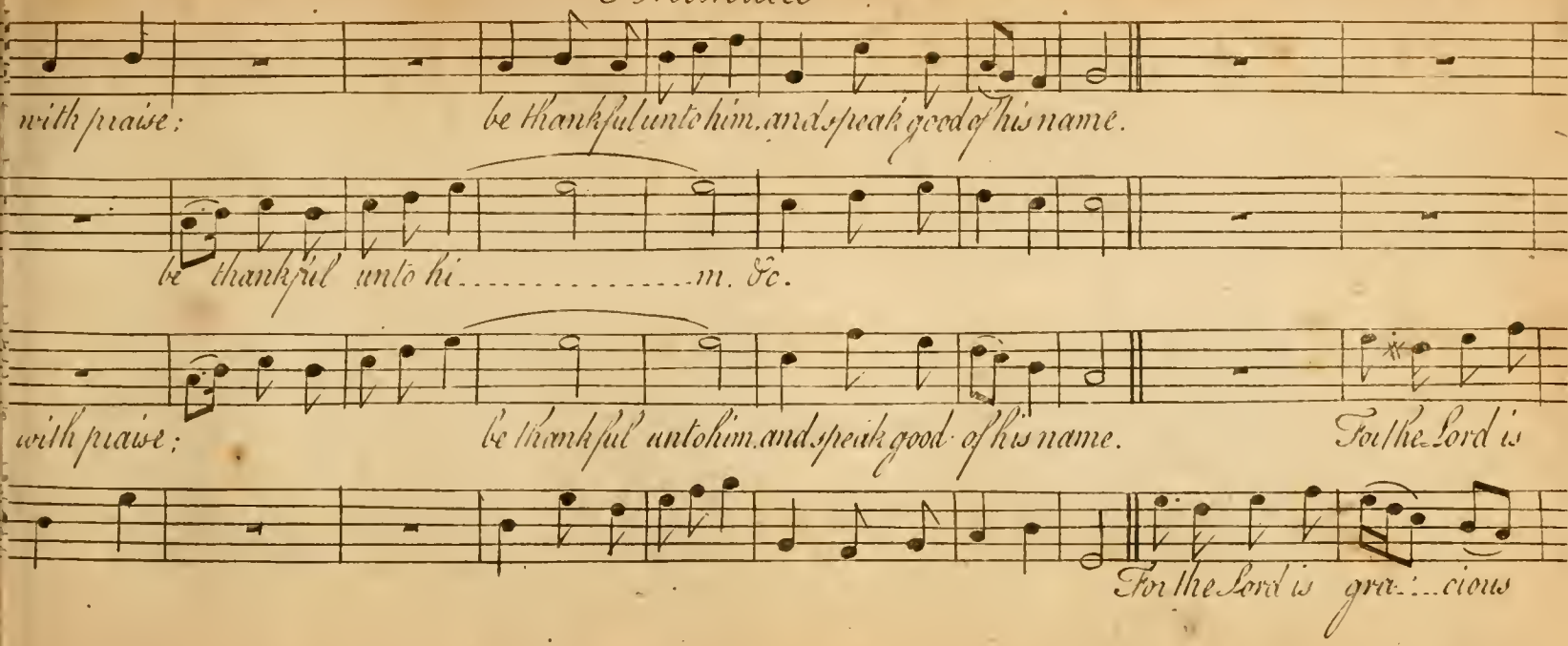

serve the Lord, serve the Lord, with gladneſs; and come before his presence with a song. Be ye sure that the
serve the Lord. serve the Lord, with gladneſs: and come before his presence with a song. Be ye sure that the

Continued :s:

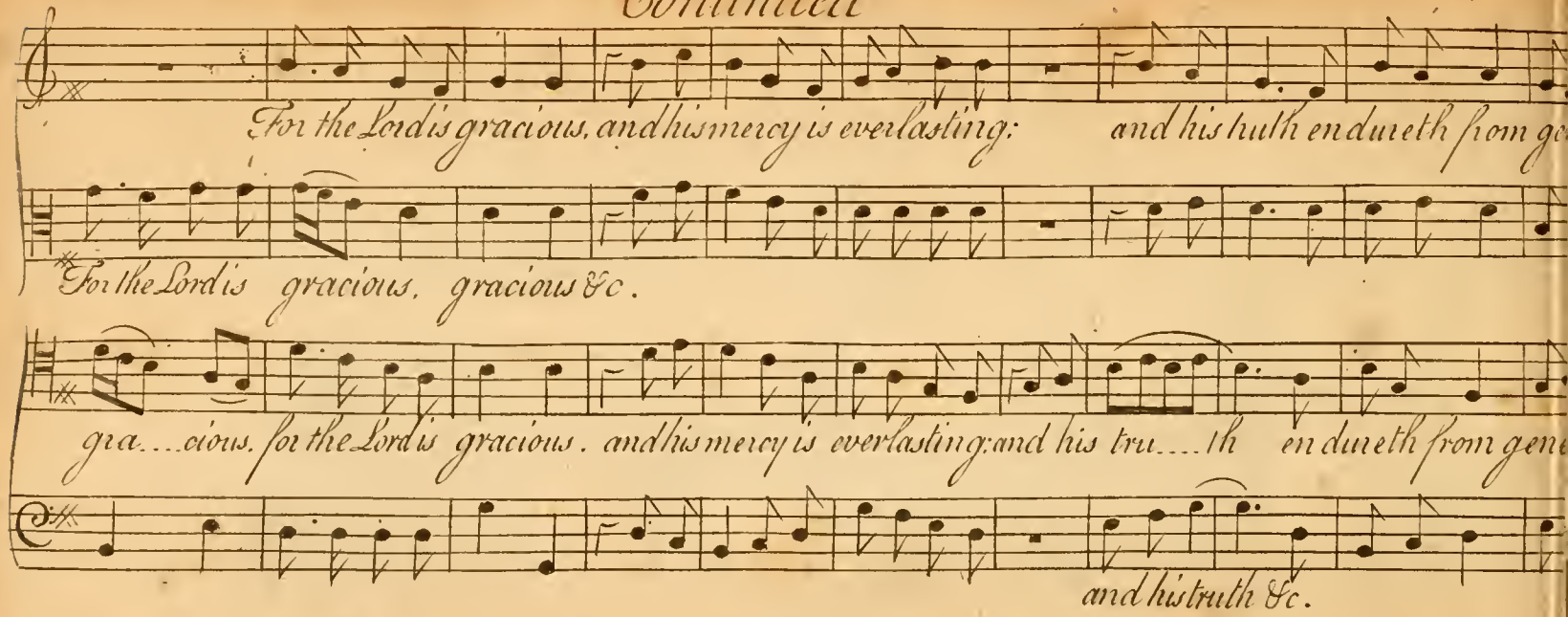

1
2
Lord he is God; it is he that hath made us and not we ourselves: we are his people and the sheep of his pasture. Amen.
Lord he is God; it is he that hath made us and not we our selves: we are his people and the sheep of his pasture. Amen.

Continued

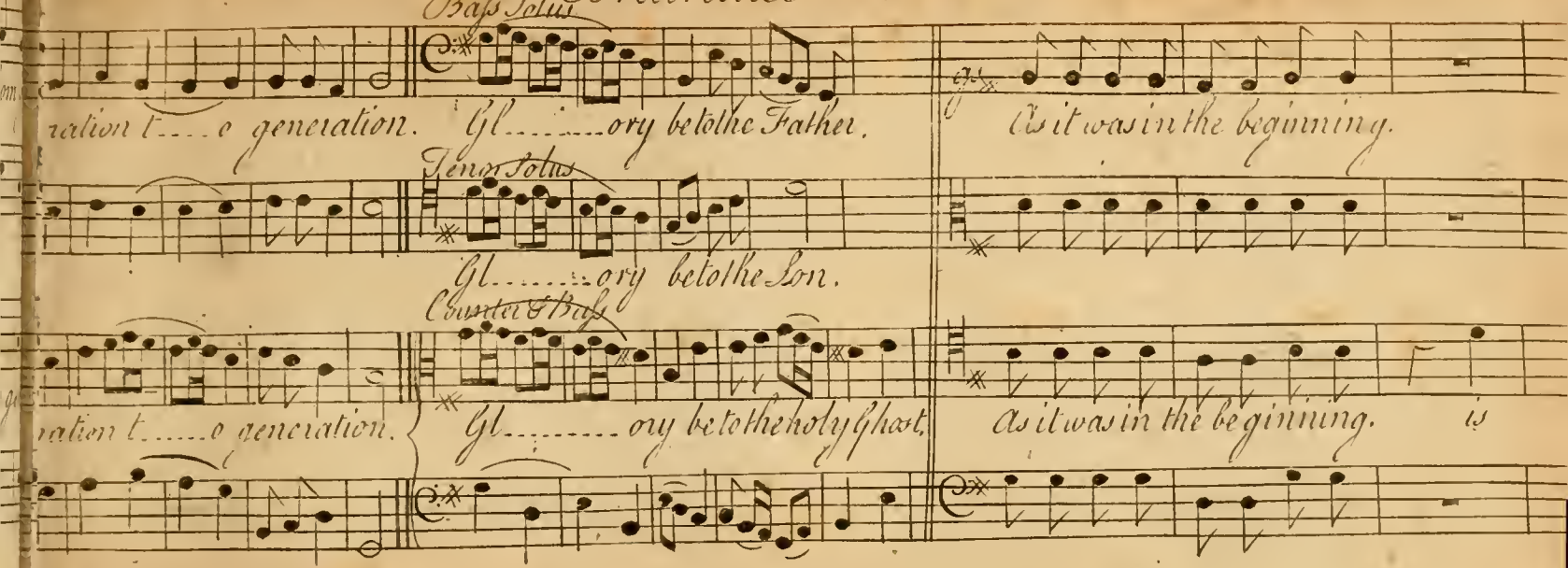

O go you way into his gates with thanksgiving, and into his cou.....rts
O go you way, &c.
O go you way your way, go you way, in..to his gates with thanksgiving, and into his cou.....rts
O go you way &c.


with praise; be thankful unto him, and speak good of his name.
be thankful unto hi.....m. &c.
with praise; be thankful unto him, and speak good of his name. For the Lord is
For the Lord is gra:...cious

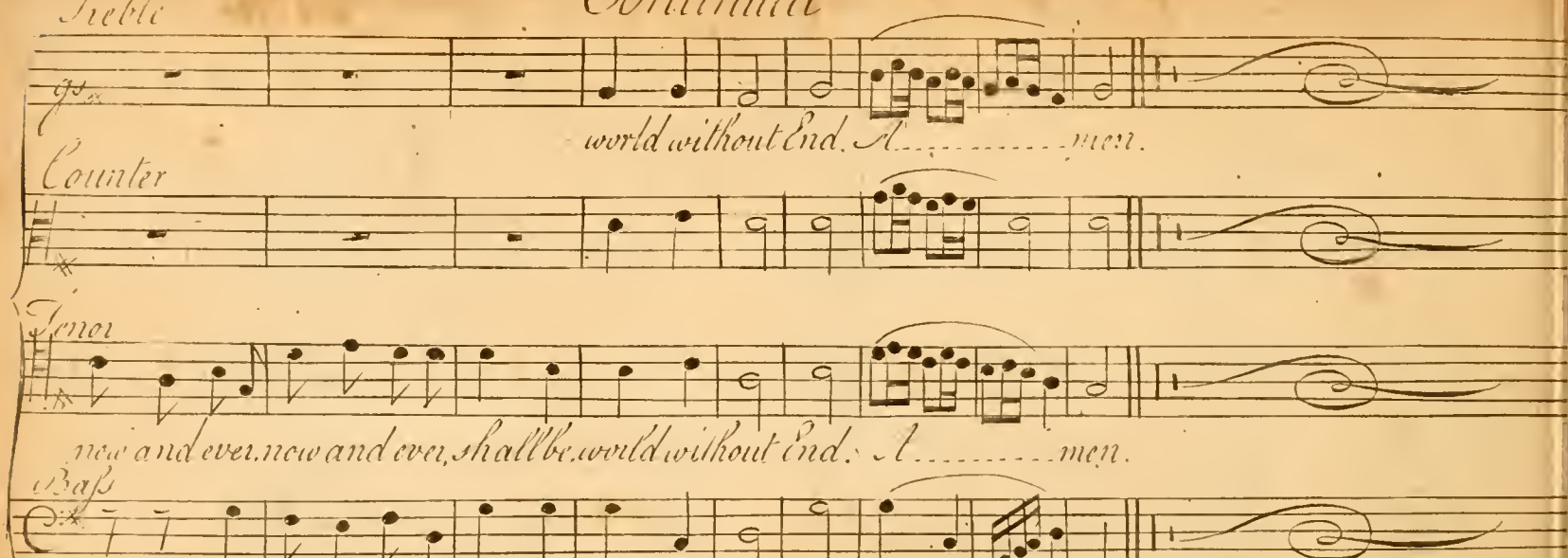
Continued


For the Lord is gracious, and his mercy is everlasting: and his hulh endureth from ge
For the Lord is gracious, gracious &c.
gra....cious. for the Lord is gracious. and his mercy is everlasting: and his tru....th endureth from gene
and his truth &c.

Continued


Bass Solus
ration t.....o generation. Gl.....ory be to the Father.
As it was in the beginning.
Tenor Solus
Gl.....ory be to the Son.
Counter & Bass
ration t.....o generation.
Gl.....ory be to the holy Ghost.
As it was in the beginning.

Continued


Treble
world without End. A.....men.
Counter
Tenor
now and ever, now and ever, shall be, world without End. A.....men.
Base
is now and ever

An Anthem taken out of the 96.th Psalm

Treble

sin.....

Counter

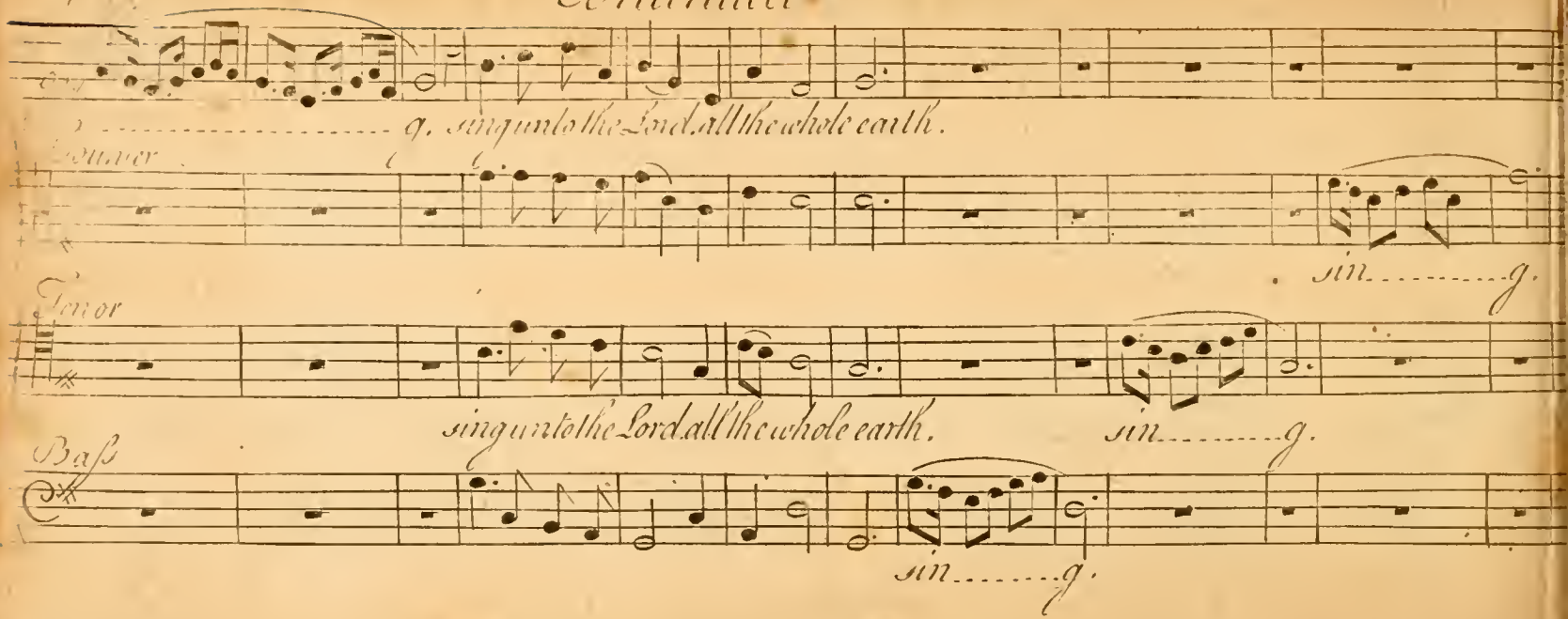
Tenor

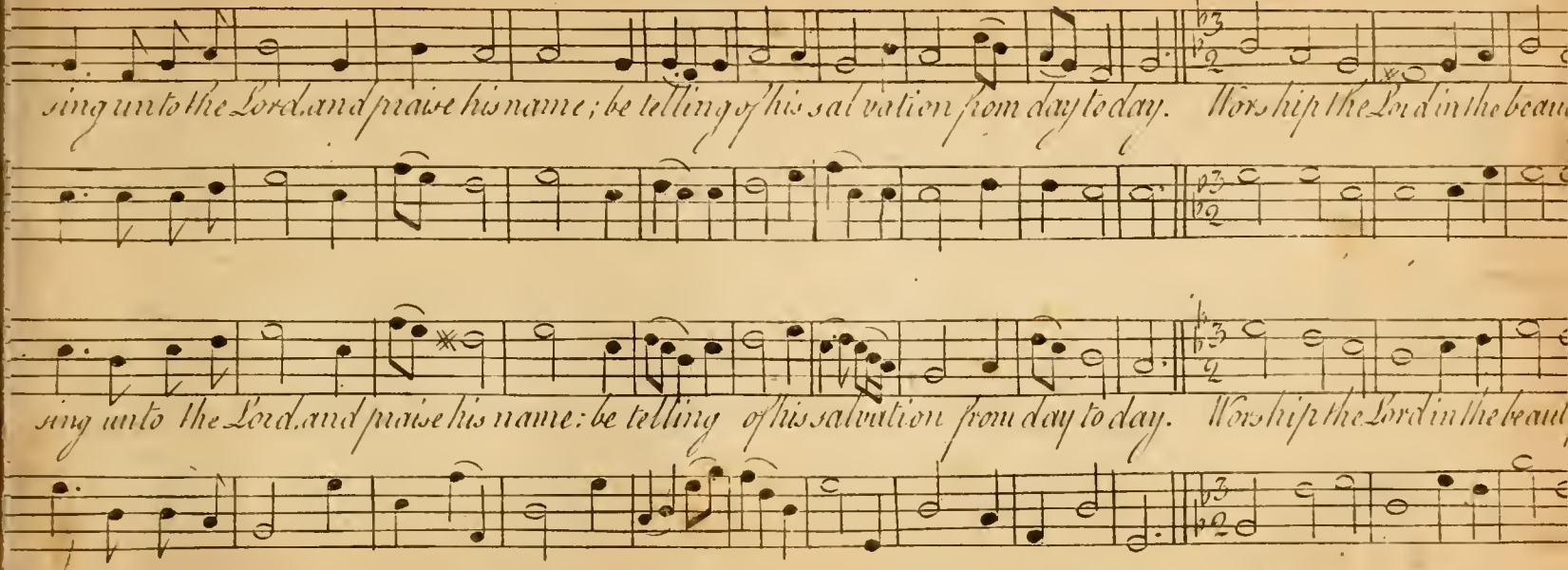
O sing unto the Lor.....d a new song.

Bass

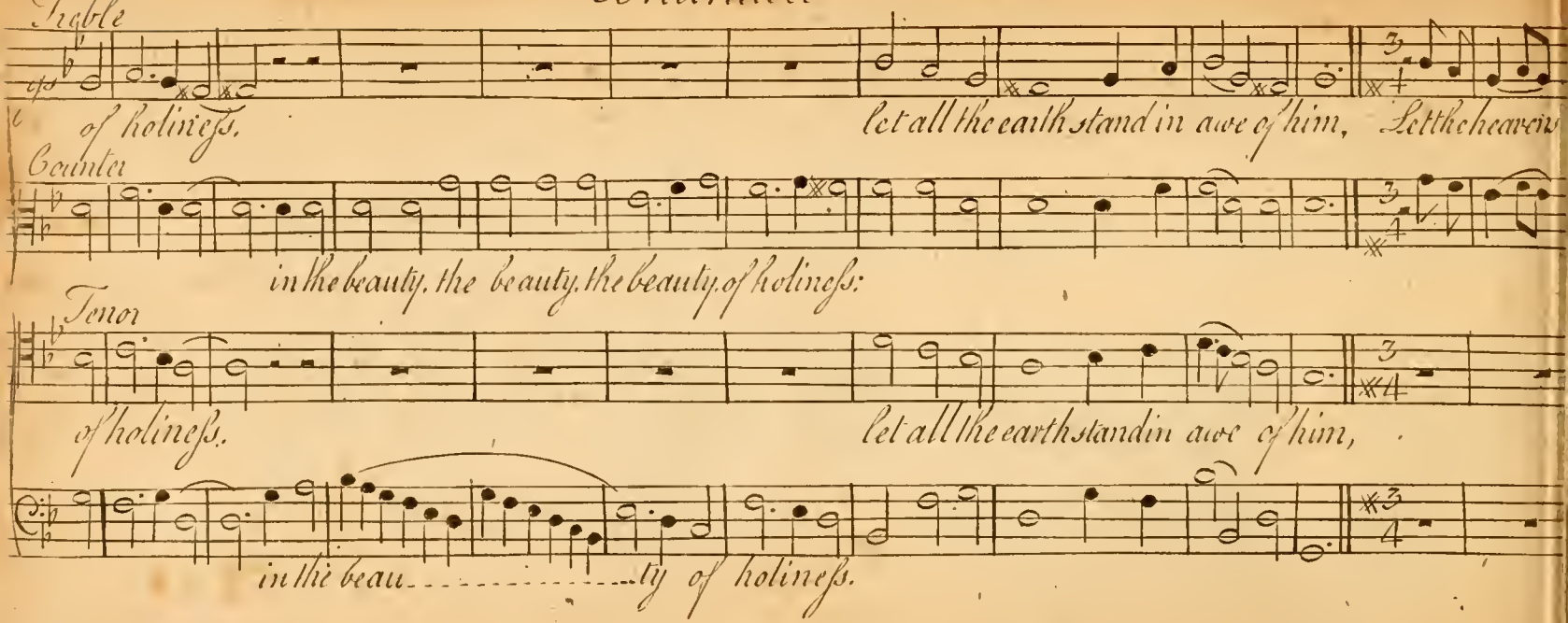
O sing unto the Lor.....d a new song,

Continued.

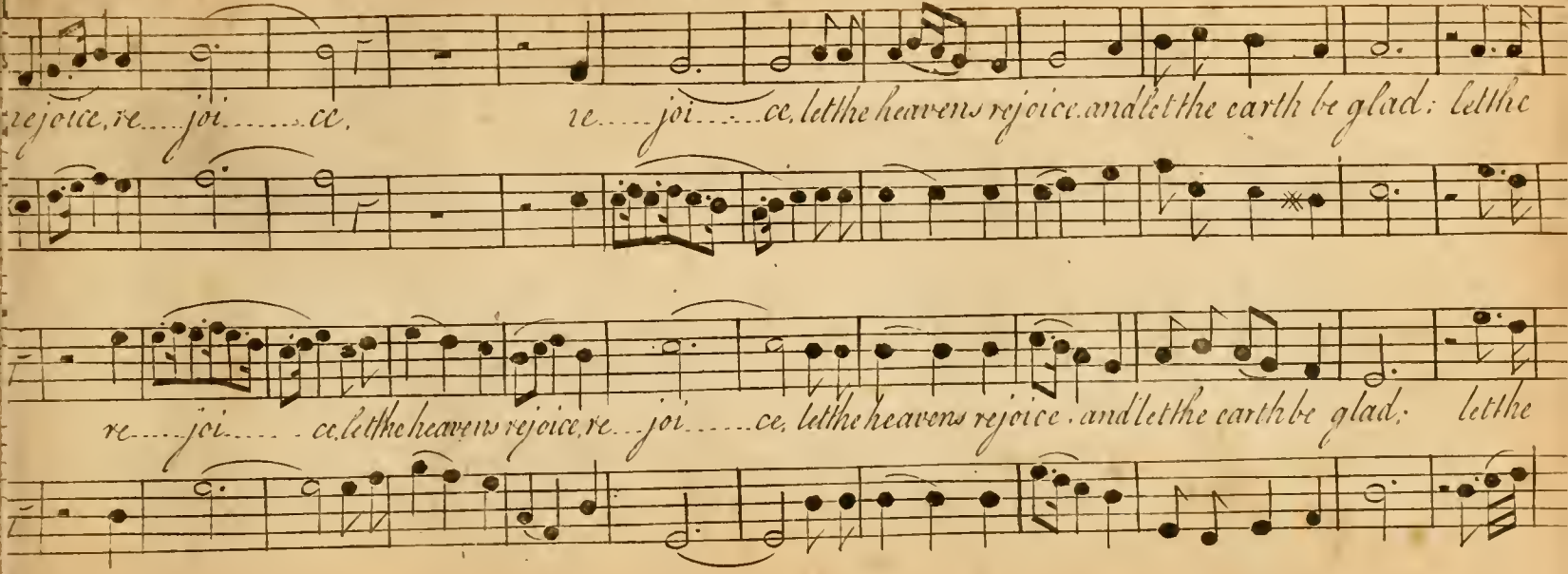

Treble
g. sing unto the Lord all the whole earth.
Counter
sin.....g.
Tenor
sing unto the Lord all the whole earth.
sin.....g.
Bass
sin.....g.


sing unto the Lord and praise his name; be telling of his salvation from day to day. Worship the Lord in the beau
sing unto the Lord and praise his name: be telling of his salvation from day to day. Worship the Lord in the beau

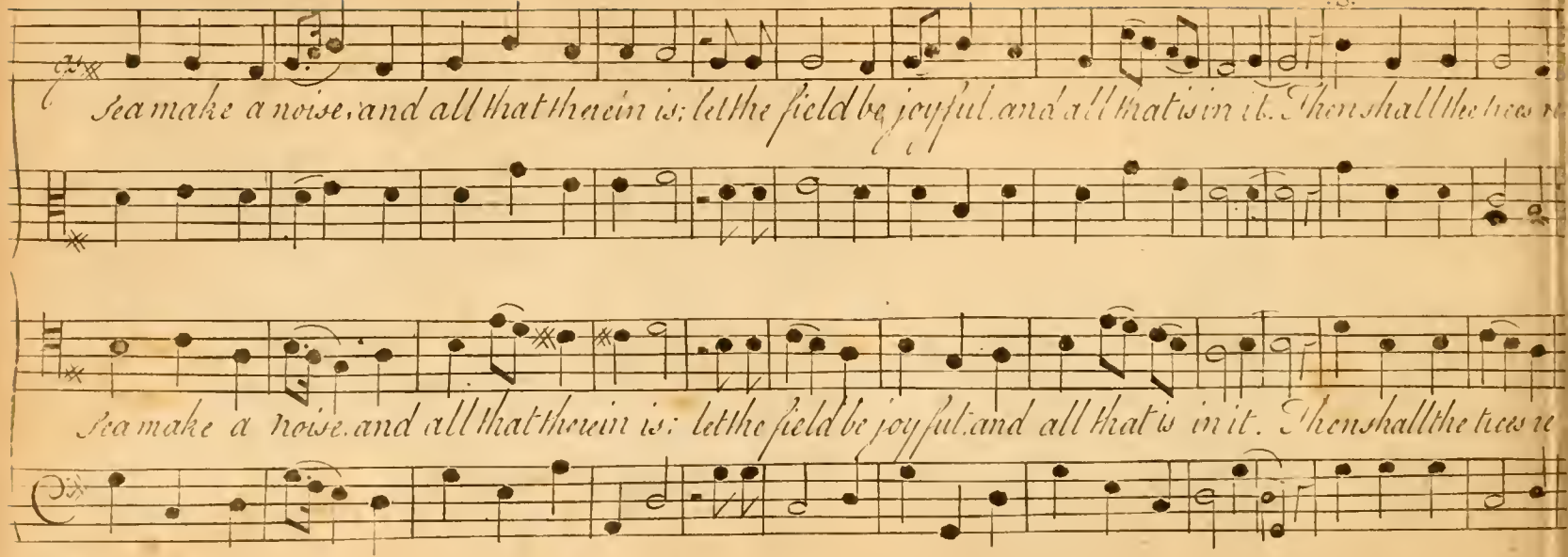
Continued


Treble
of holiness.
let all the earth stand in awe of him, Let the heaven
Counter
in the beauty, the beauty, the beauty of holiness:
Tenor
of holiness.
let all the earth stand in awe of him,
in the beau---------ty of holiness.

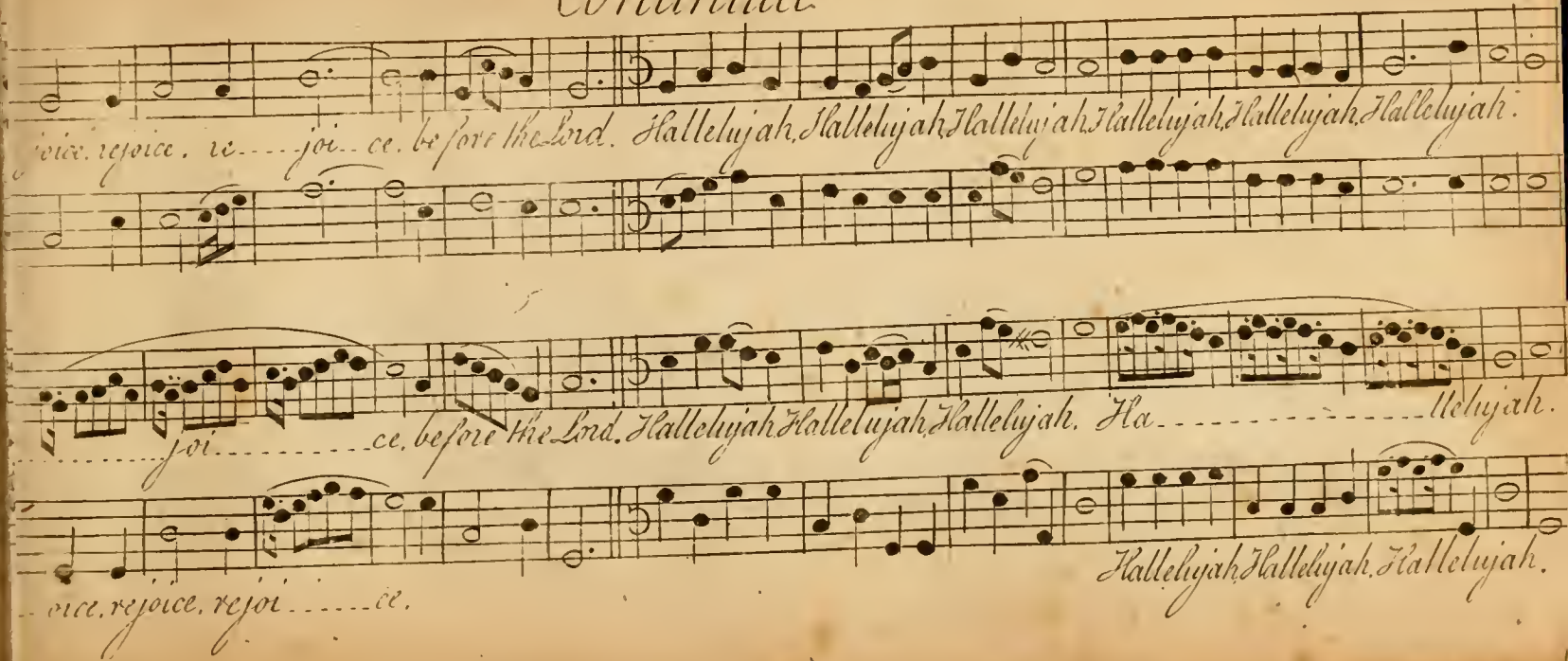
Continued


rejoice, re.....joi.....ce,
re.....joi.....ce, let the heavens rejoice, and let the earth be glad: let the
re.....joi.....ce, let the heavens rejoice, re.....joi.....ce, let the heavens rejoice, and let the earth be glad: let the

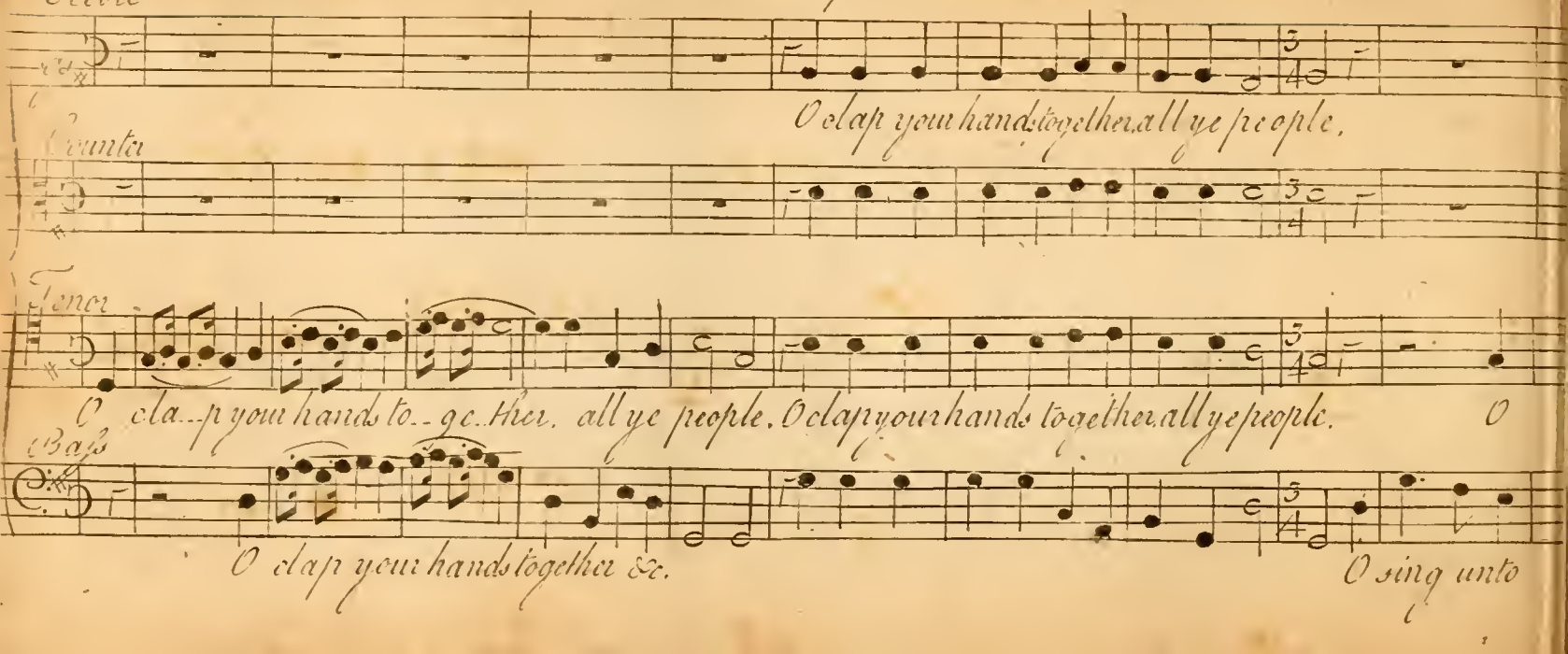
Continued

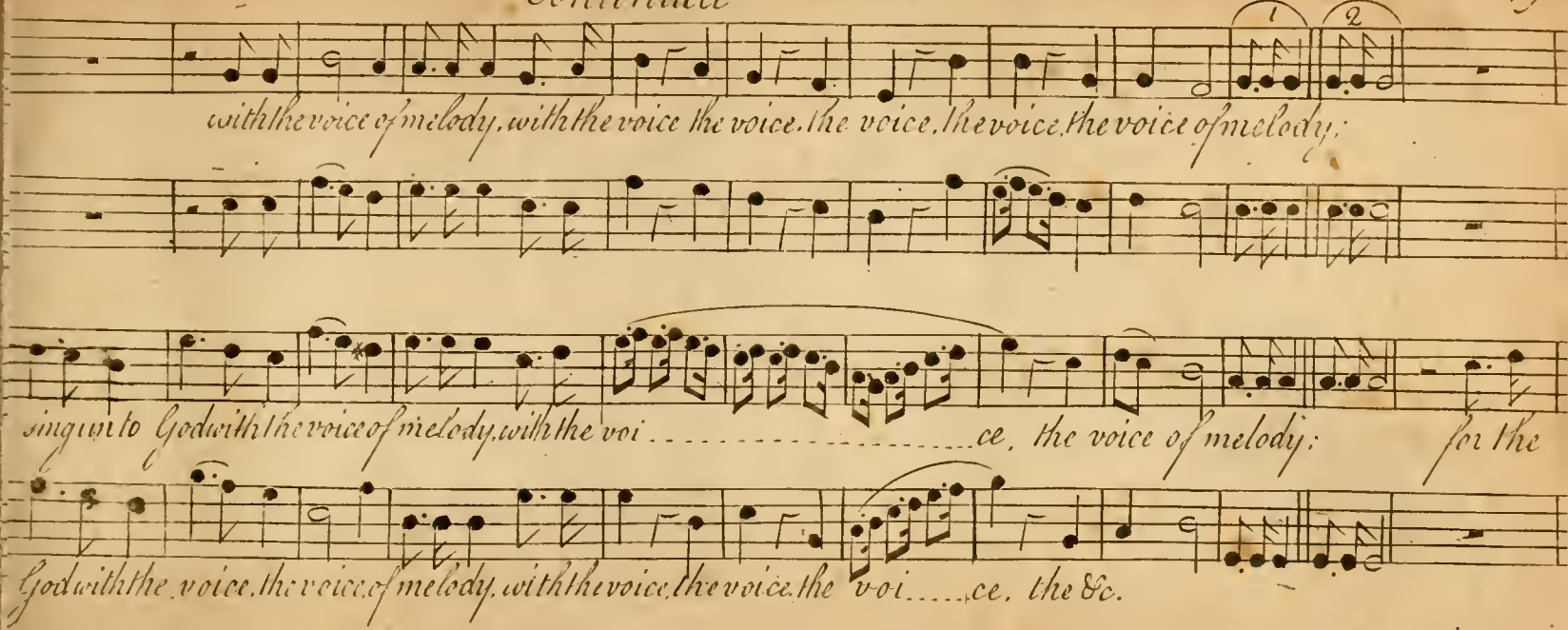

Sea make a noise, and all that therein is: let the field be joyful, and all that is in it. Then shall the trees
Sea make a noise, and all that therein is: let the field be joyful, and all that is in it. Then shall the trees

Continued

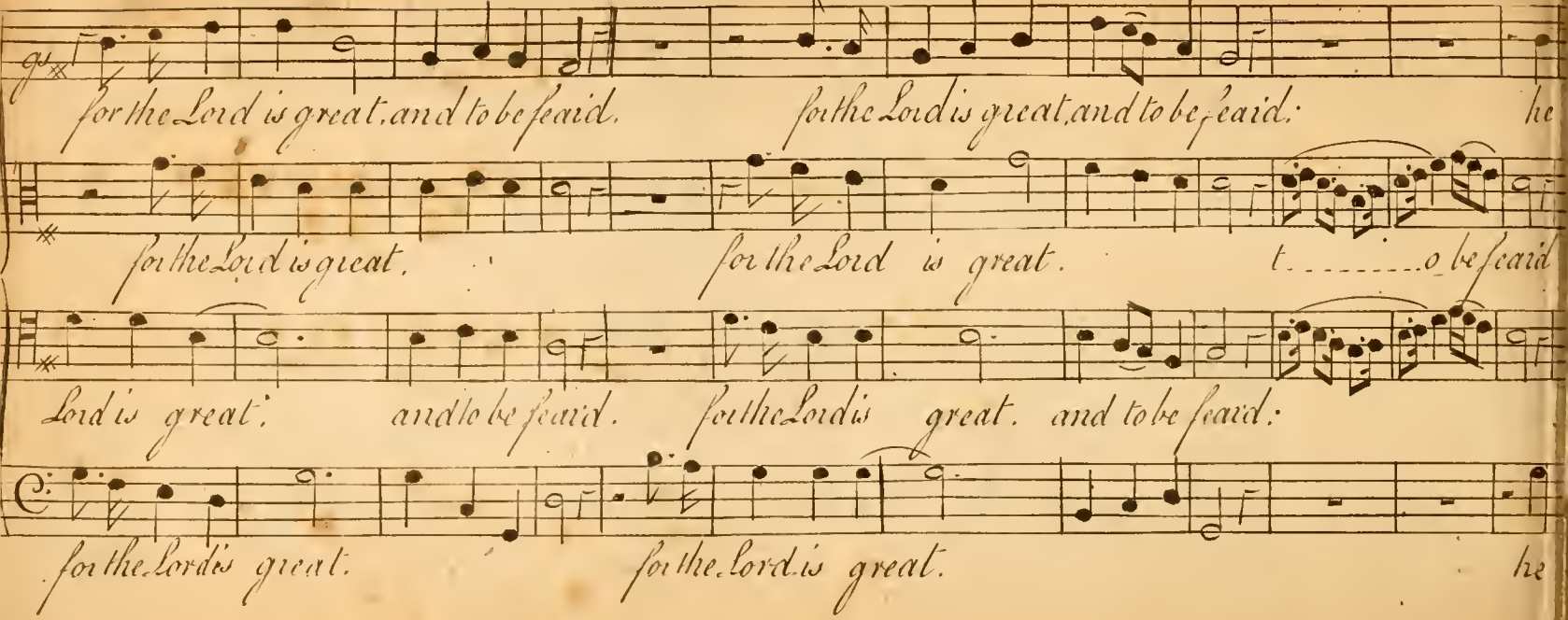

joice. rejoice. re....joi..ce. before the Lord. Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.
.....joi.....ce. before the Lord. Hallelujah, Hallelujah, Hallelujah. Ha.....llelujah.
..oice, rejoice, rejoi.....ce.
Hallelujah, Hallelujah, Hallelujah.

An Anthem taken out of the 47th Psalm

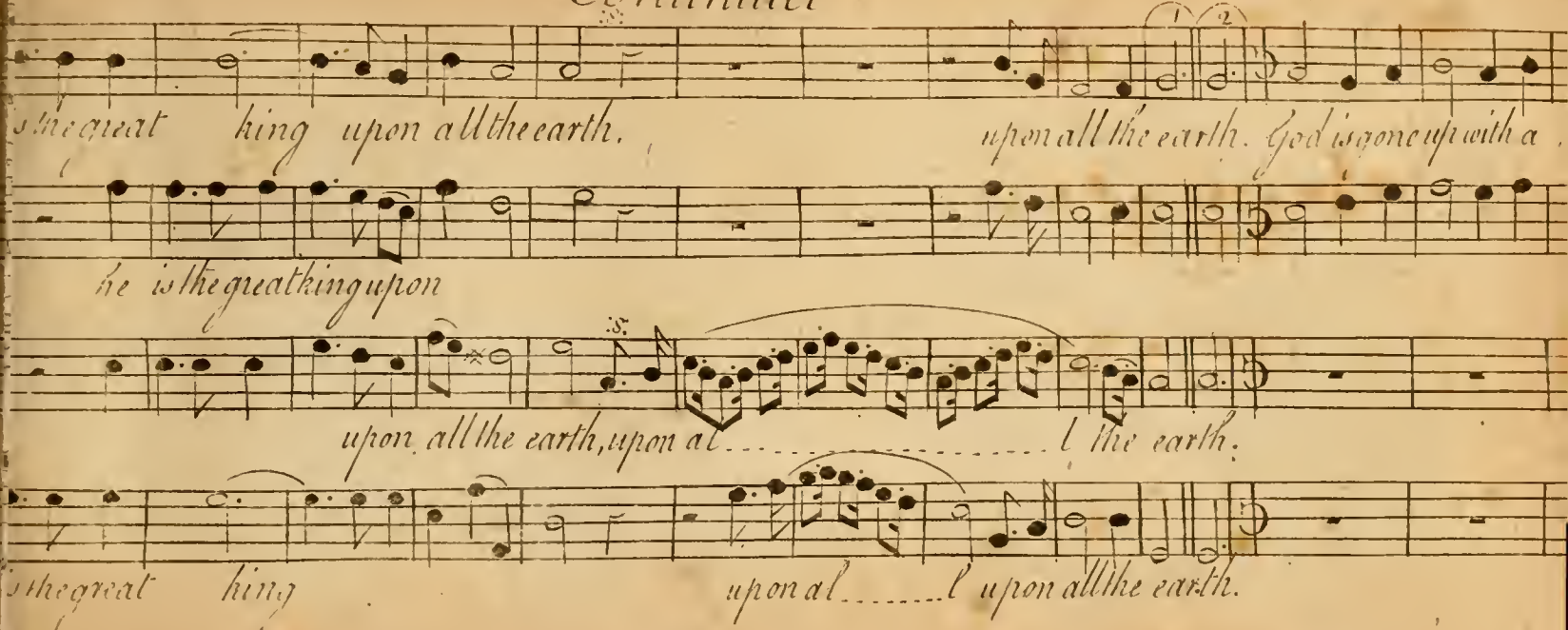



1
2
with the voice of melody, with the voice the voice, the voice, the voice, the voice of melody;
sing un to God with the voice of melody, with the voi ..... ce, the voice of melody; for the
God with the voice, the voice of melody, with the voice, the voice, the voi ..... ce, the &c.

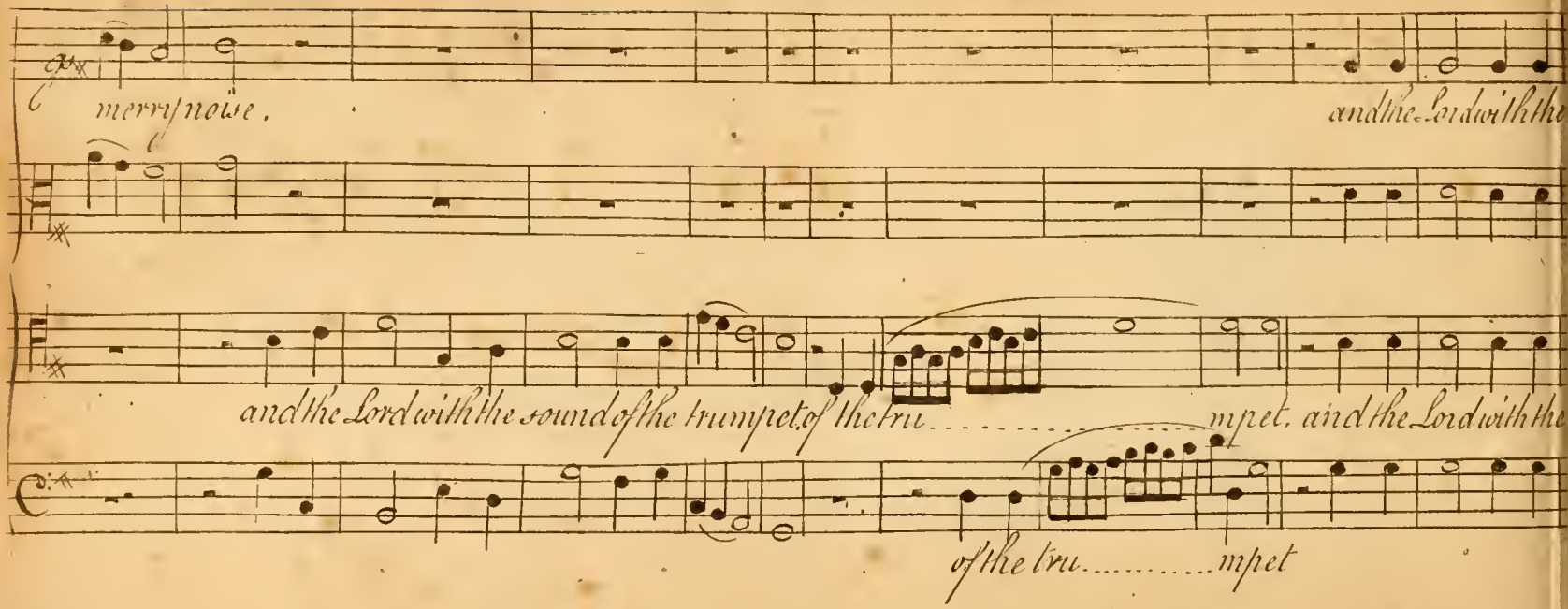
Continued


for the Lord is great, and to be feard. for the Lord is great, and to be feard: he
for the Lord is great. for the Lord is great. t.....o be feard
Lord is great: and to be feard. for the Lord is great. and to be feard:
for the Lord is great. for the Lord is great. he

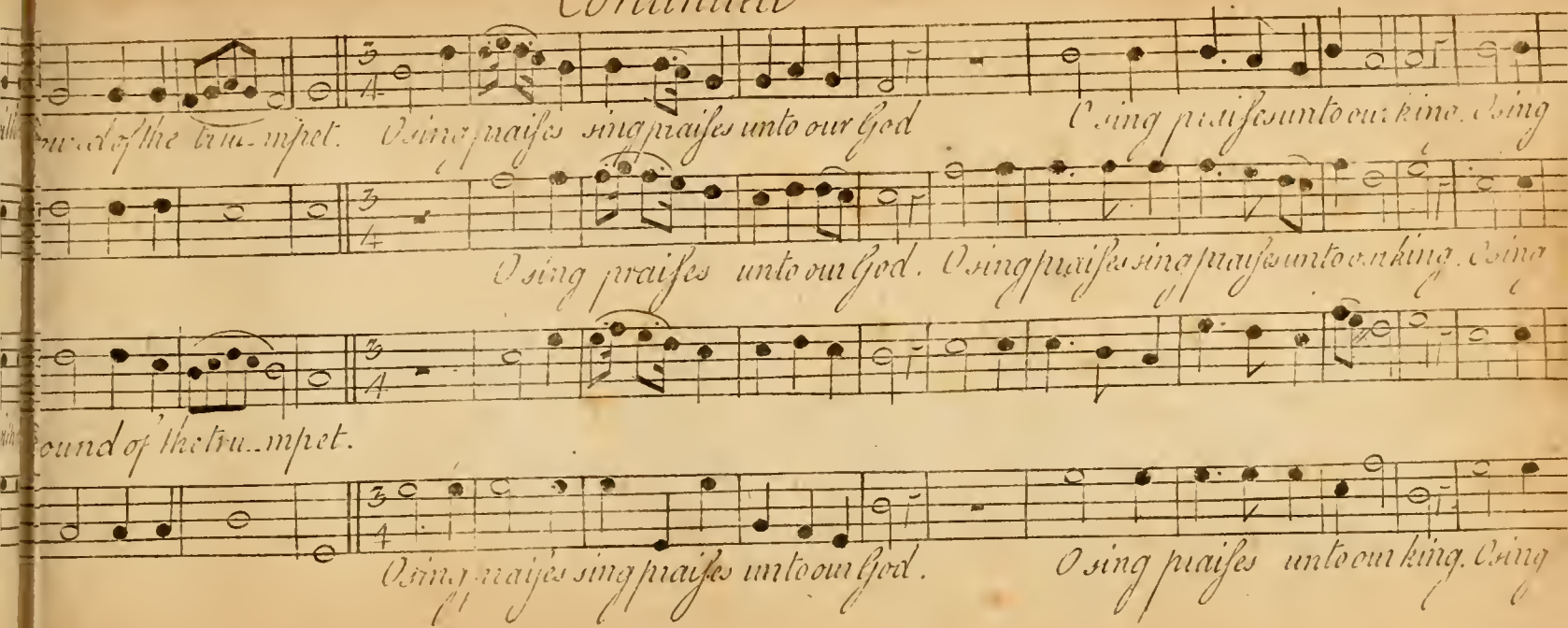
Continued.


1
2
is the great king upon all the earth.
upon all the earth. God is gone up with a
he is the great king upon
upon all the earth, upon al ..... l the earth.
is the great king
upon al ..... l upon all the earth.

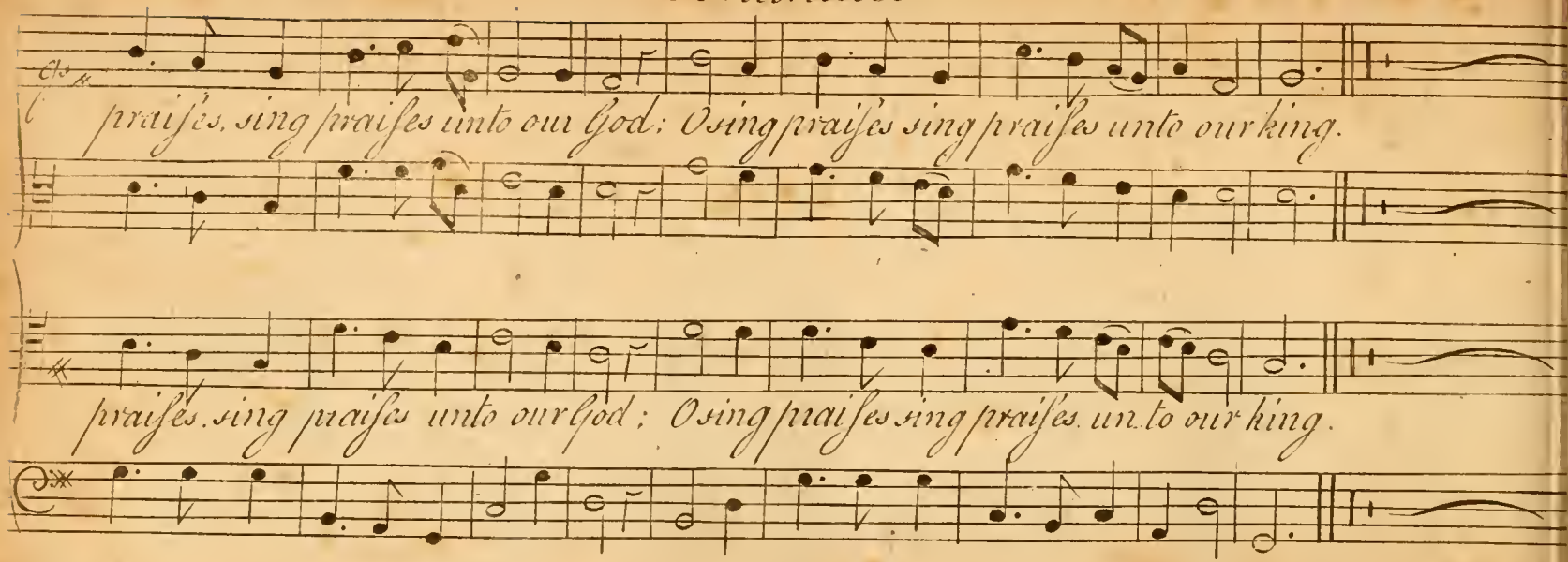
Continued.

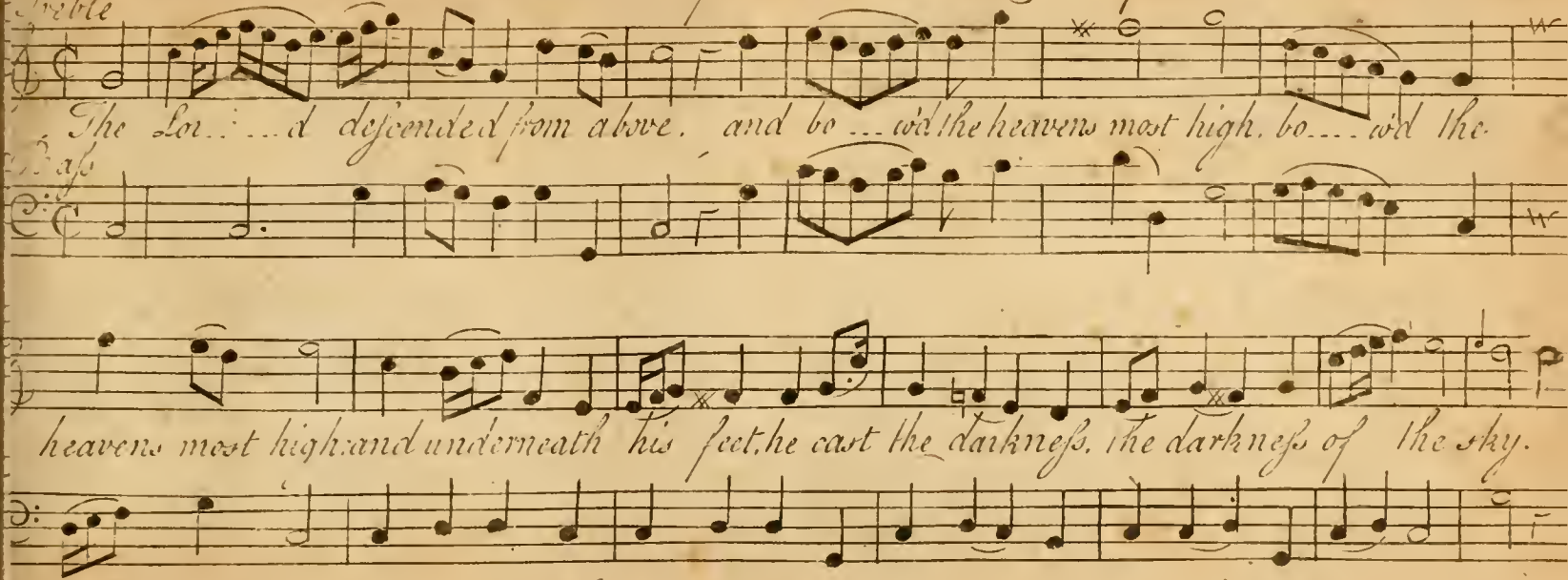

merry noise,
and the Lord with the
and the Lord with the sound of the trumpet of the tru.....mpet, and the Lord with the
of the tru.....mpet

Continued

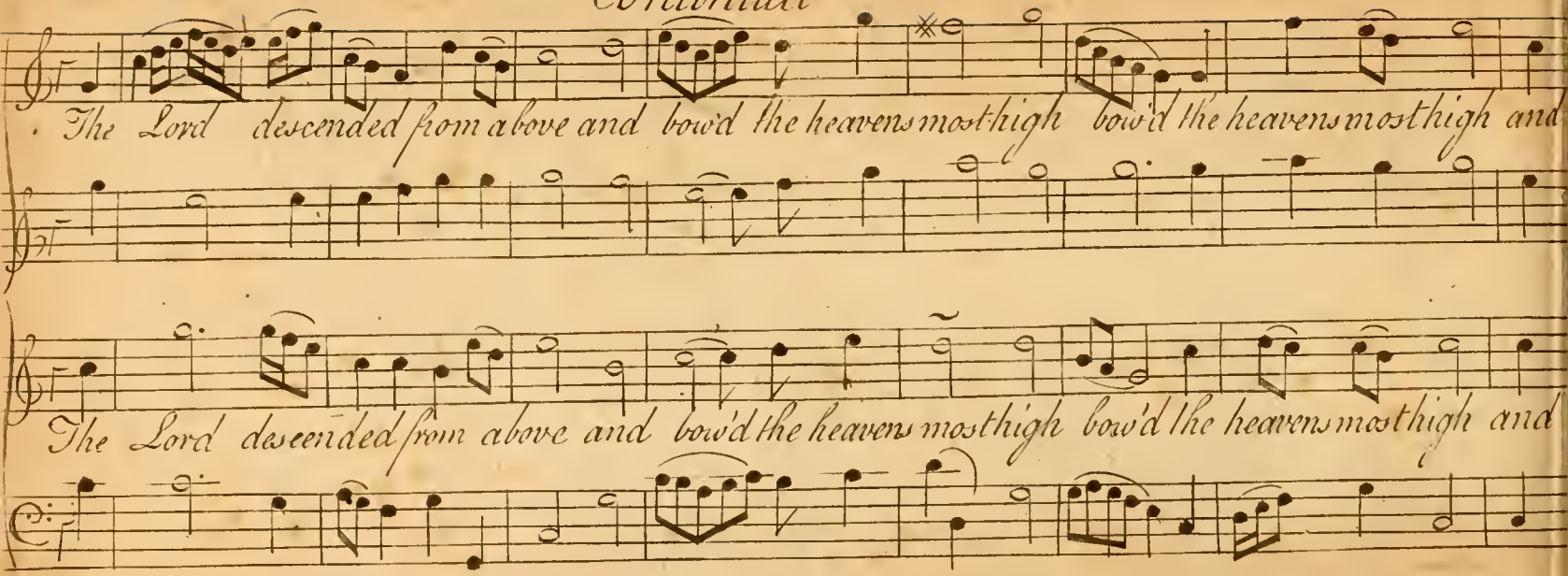

sound of the trum-pet. O sing praises sing praises unto our God O sing praises unto our king. O sing
O sing praises unto our God. O sing praises sing praises unto our king. O sing
sound of the trum-pet.
O sing praises sing praises unto our God. O sing praises unto our king. O sing

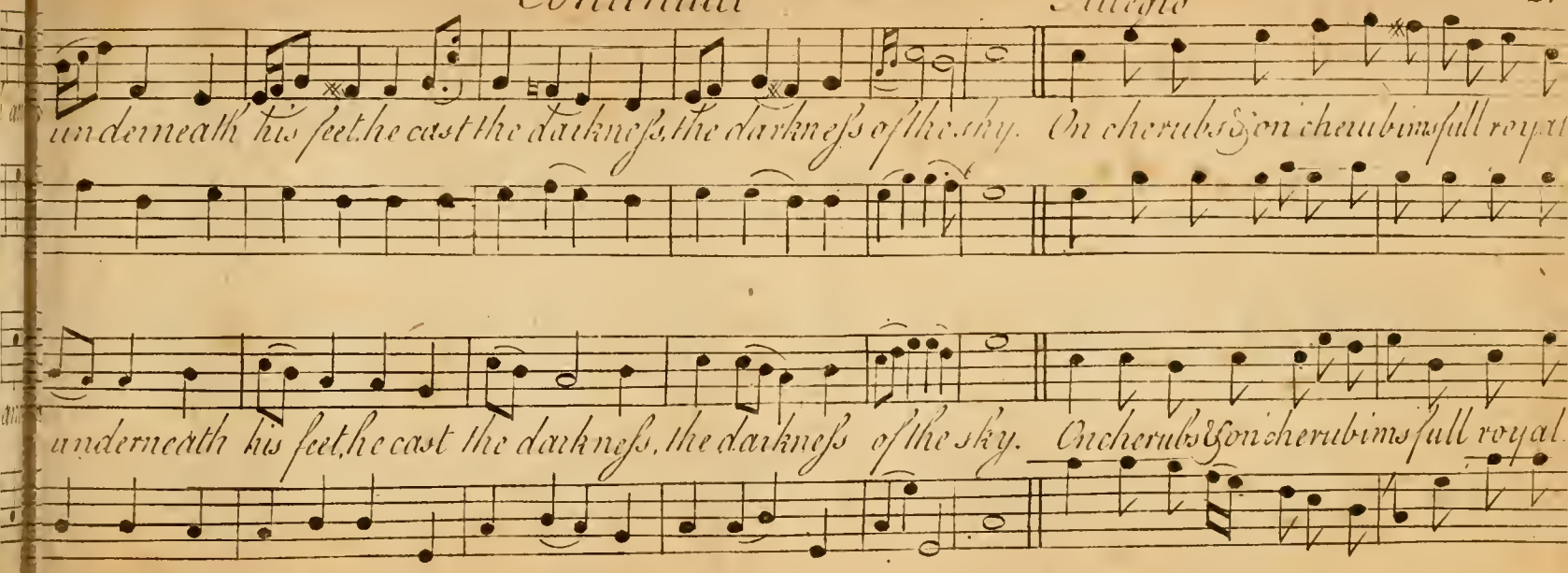
Continued


praises, sing praises unto our God: O sing praises sing praises unto our king.
praises, sing praises unto our God: O sing praises sing praises unto our king.

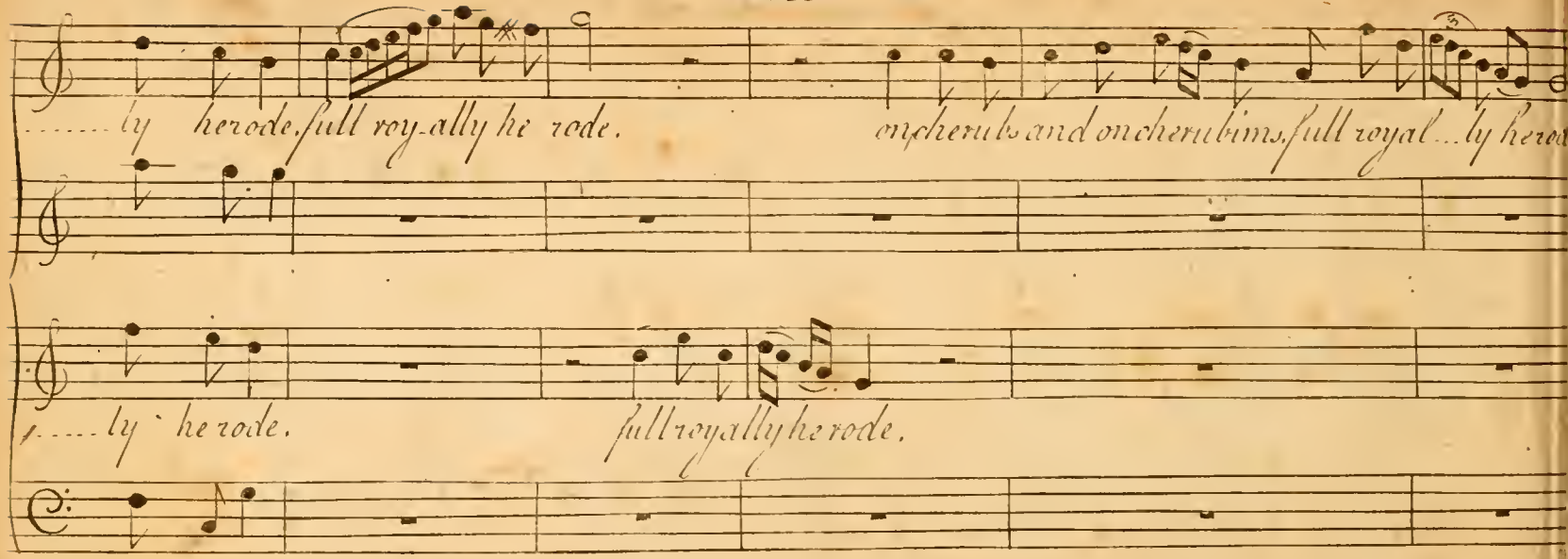

Treble
The Lor.....d descended from above, and bo.....wd the heavens most high, bo.....wd the
Bass
heavens most high and underneath his feet he cast the darkness, the darkness of the sky.

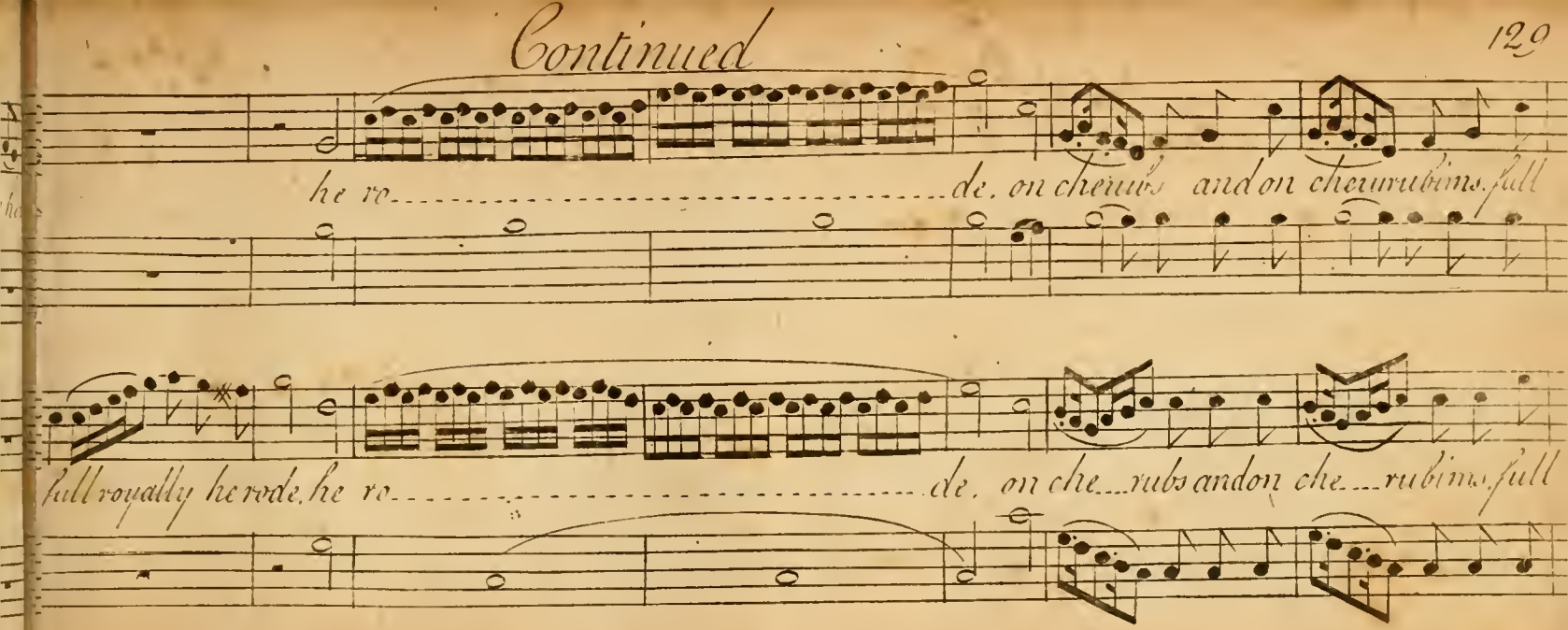
Continued


The Lord descended from above and bow'd the heavens most high bow'd the heavens most high and
The Lord descended from above and bow'd the heavens most high bow'd the heavens most high and

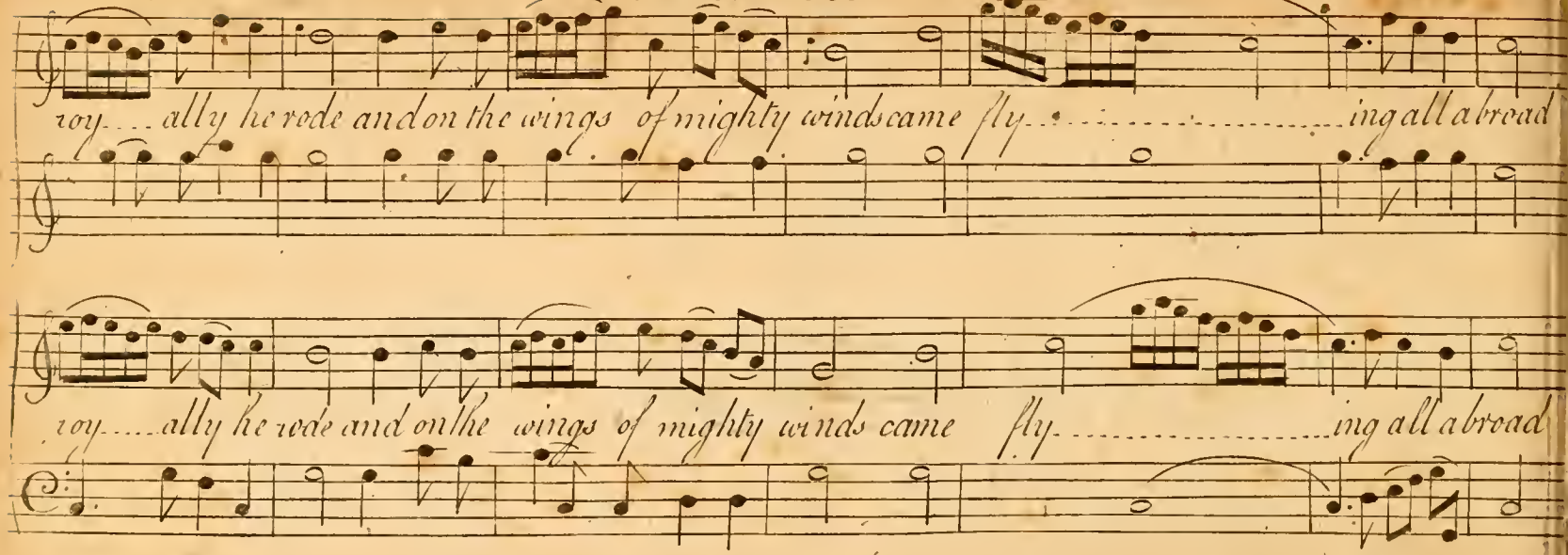

underneath his feet he cast the darkness, the darkness of the sky. On cherubs & on cherubims full royal
underneath his feet he cast the darkness, the darkness of the sky. On cherubs & on cherubims full royal

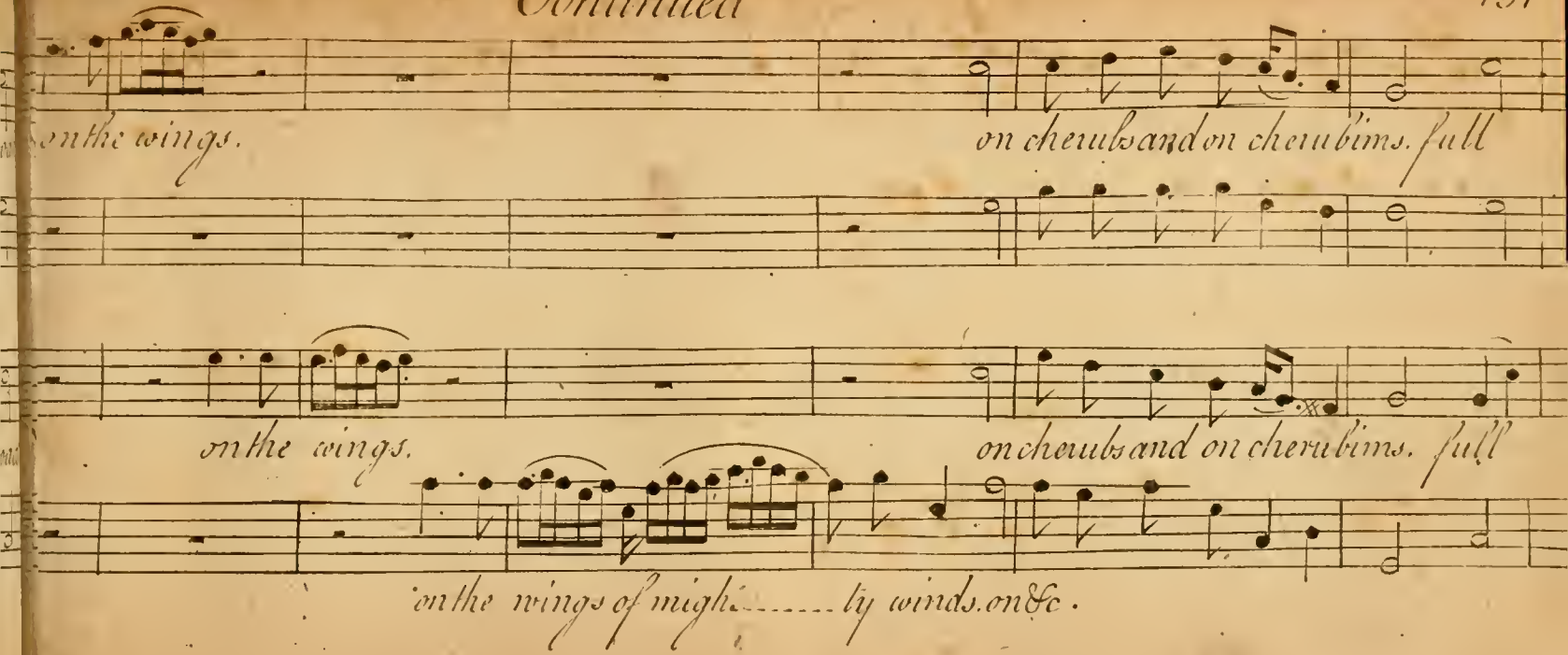
Continued


.....ly he rode. full roy-ally he rode.
on cherubs and on cherubims full royal...ly hero
.....ly he rode.
full royally he rode.

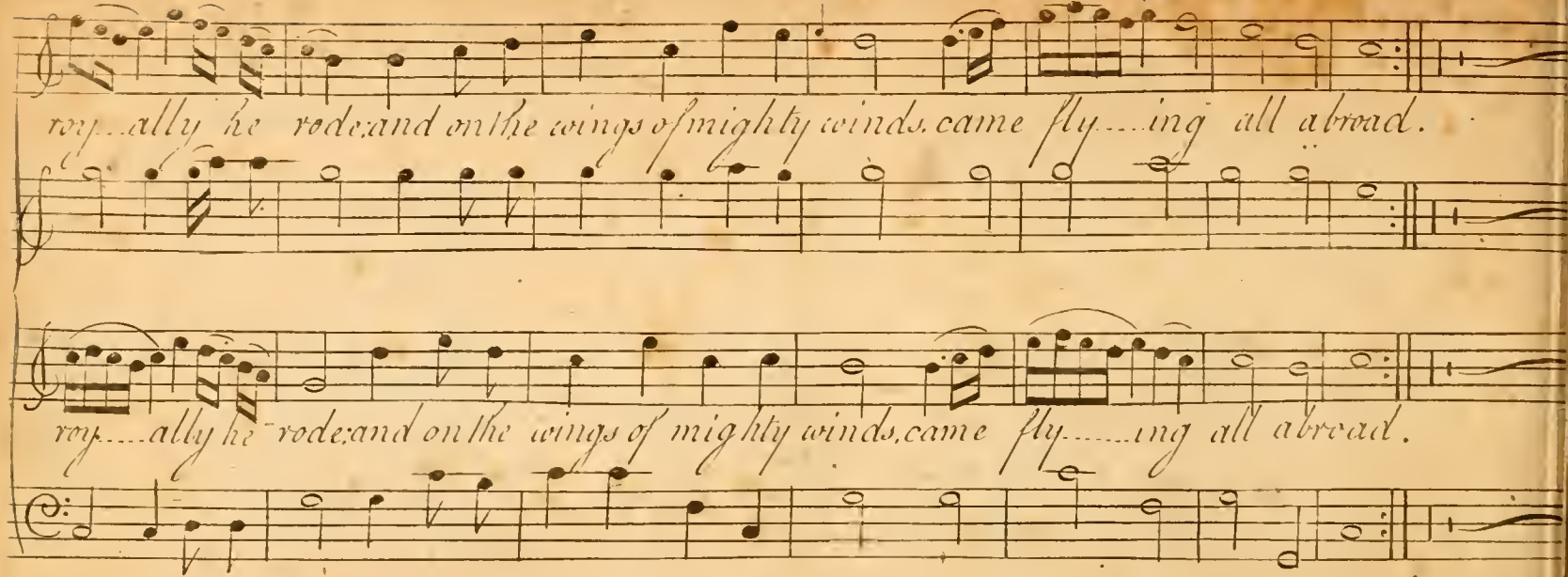

Continued
he ro.....de. on cherubs and on cherurubims. full
full royally he rode. he ro.....de. on che...rubs and on che...rubims. full

Continued

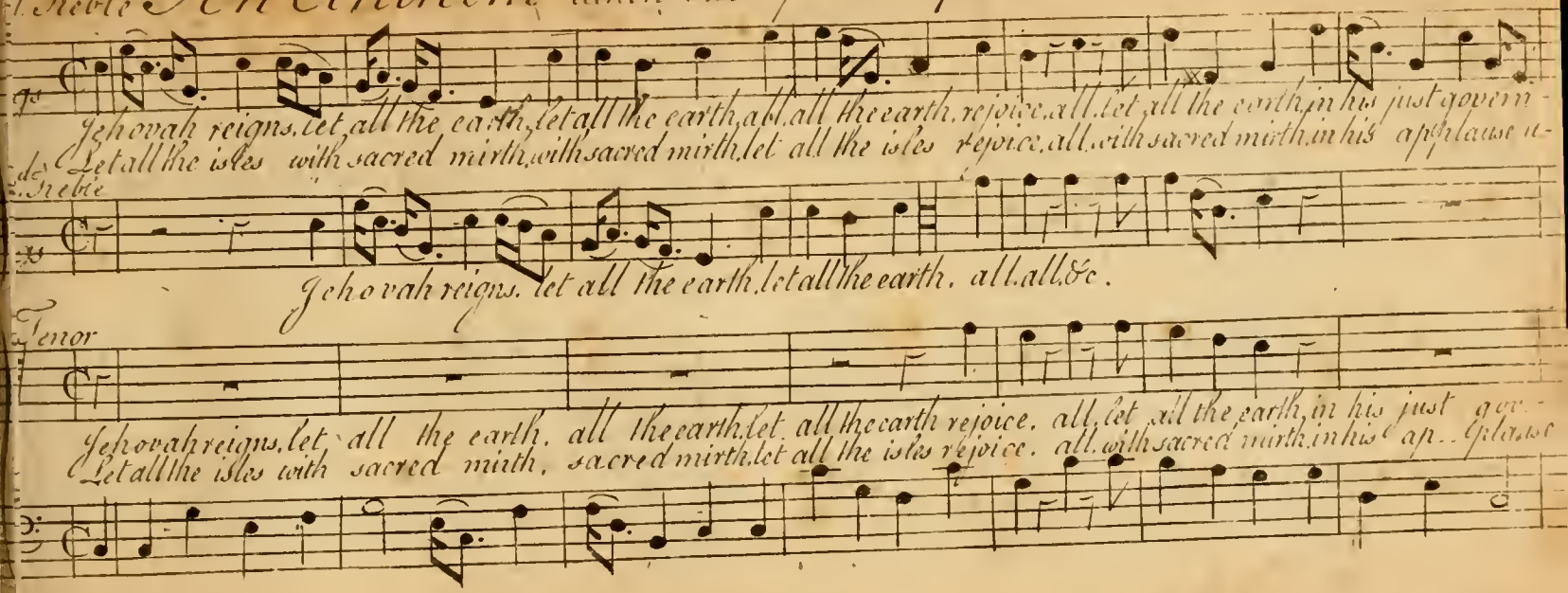

roy....ally he rode and on the wings of mighty winds came fly.....ing all abroad
roy....ally he rode and on the wings of mighty winds came fly.....ing all abroad


on the wings.
on cherubs and on cherubims. full
on the wings.
on cherubs and on cherubims. full
on the wings of migh..... ty winds. on &c.

Continued


rap...ally he rode and on the wings of mighty winds came fly....ing all abroad.
rap....ally he rode and on the wings of mighty winds came fly.....ing all abroad.

1st Treble An Anthem taken out of the 97 Psalm



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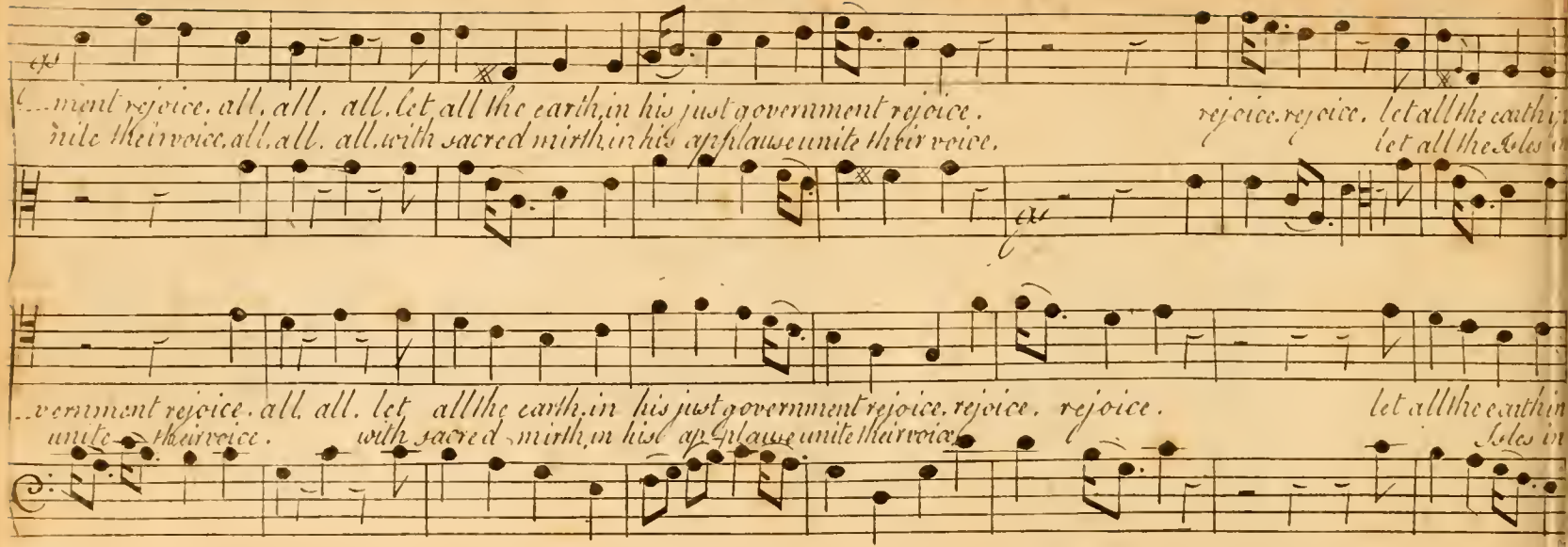
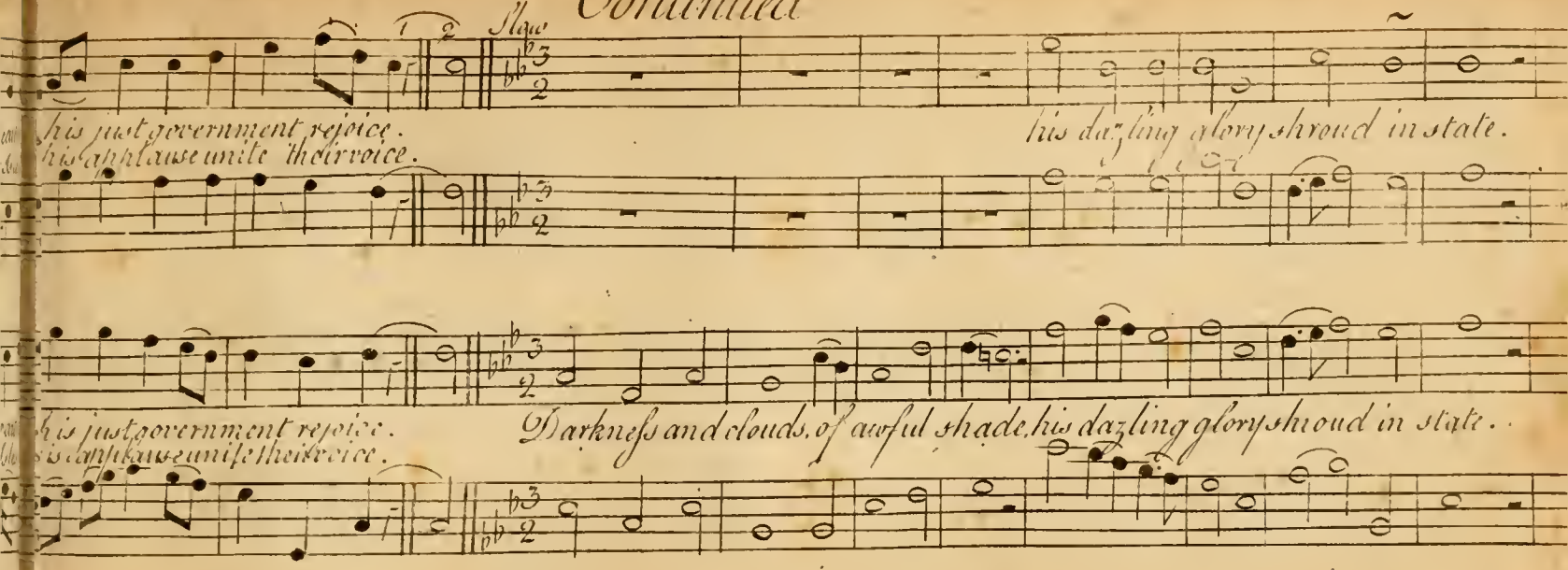
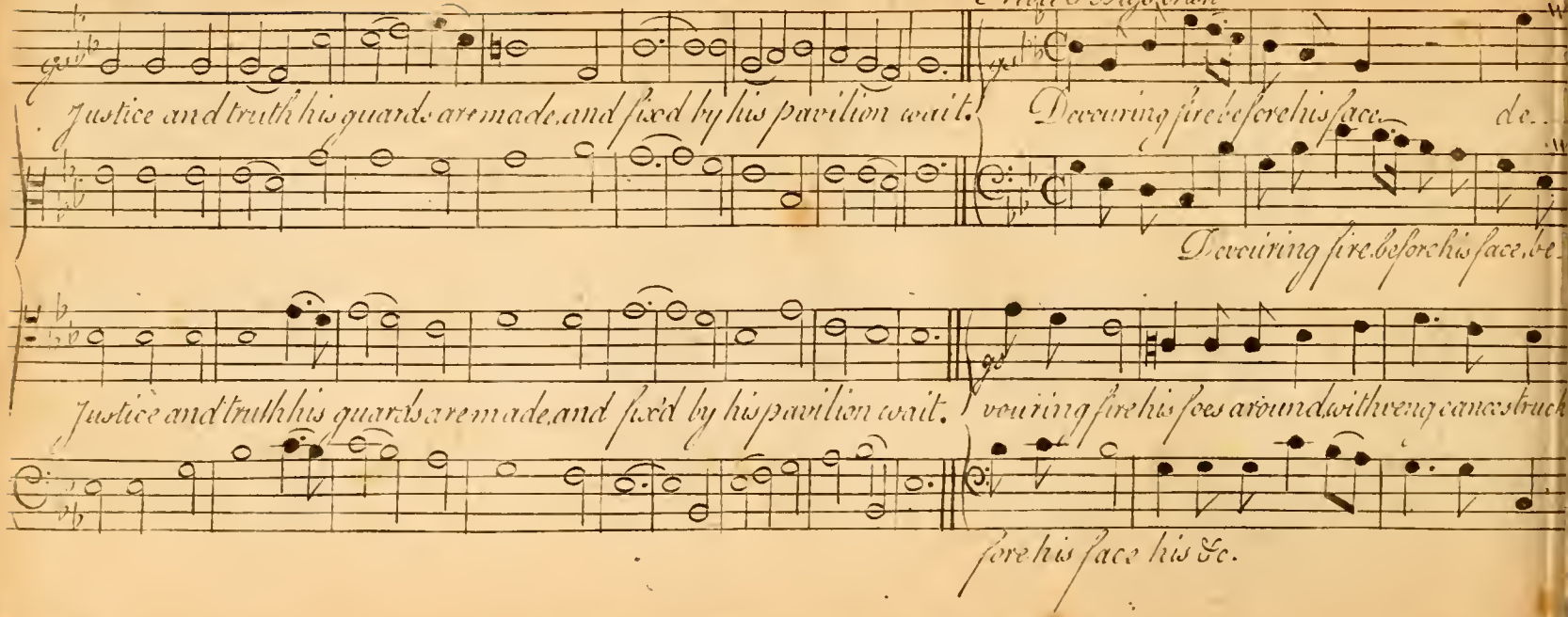

...ment rejoice. all, all, all. let all the earth in his just government rejoice.
...nite their voice. all, all, all. with sacred mirth in his applause unite their voice.
rejoice. rejoice. let all the earth
let all the Isles
...vernment rejoice. all, all, let all the earth in his just government rejoice. rejoice. rejoice.
unite their voice. with sacred mirth in his applause unite their voice.
let all the earth
Isles in

Continued


1 2
Slow
his just government rejoice.
his applause unite their voice.
his dazling glory shroud in state.
his just government rejoice.
his applause unite their voice.
Darkness and clouds of awful shade his dazling glory shroud in state.

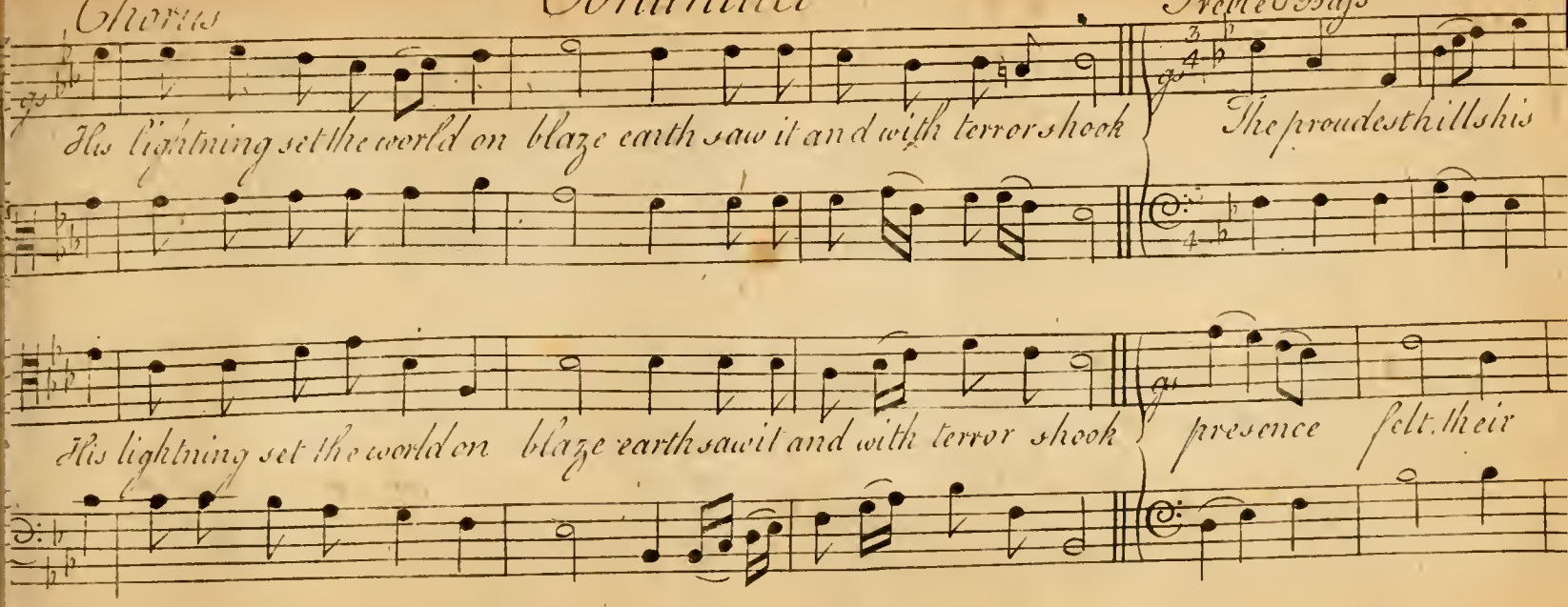
Continued


Treble & Bass brisk
Justice and truth his guards are made, and fixed by his pavilion wait.
Devouring fire before his face de.
Devouring fire before his face, be
Justice and truth his guards are made, and fixed by his pavilion wait.
vouring fire his foes around with weeping cane struck
fore his face his &c.

Chorus

Continued

Treble & Bass



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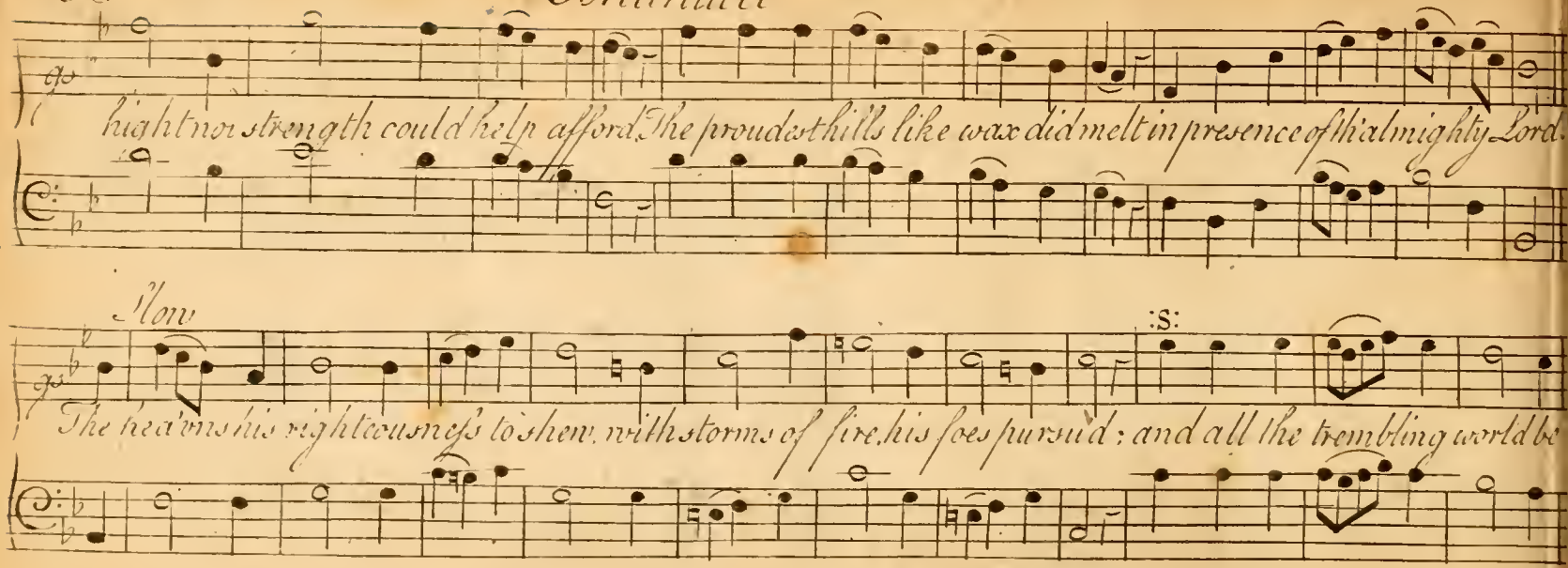
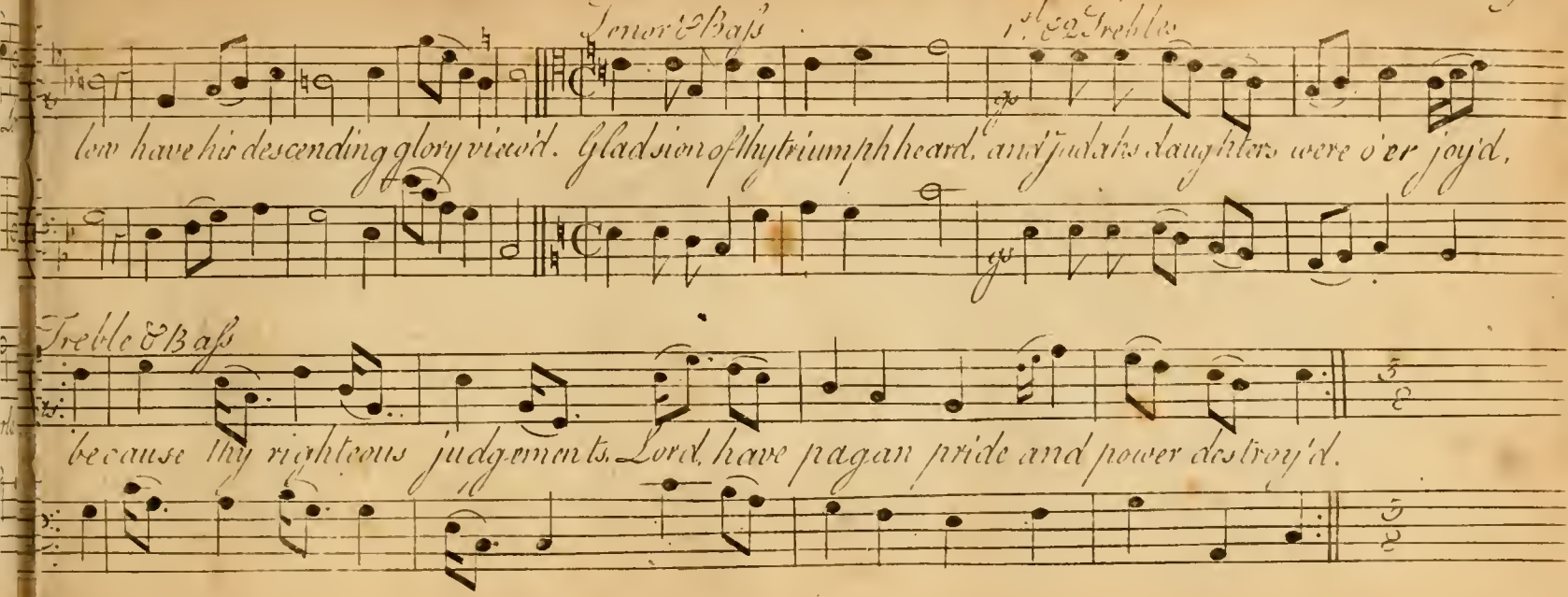
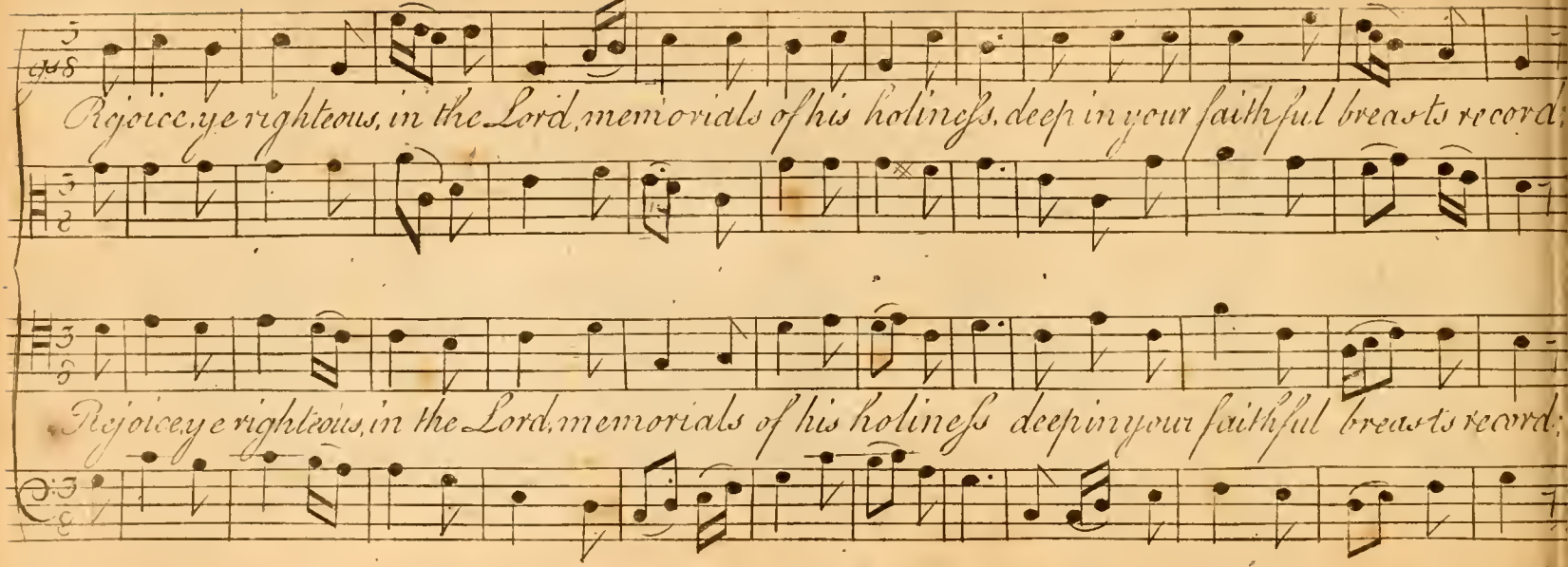
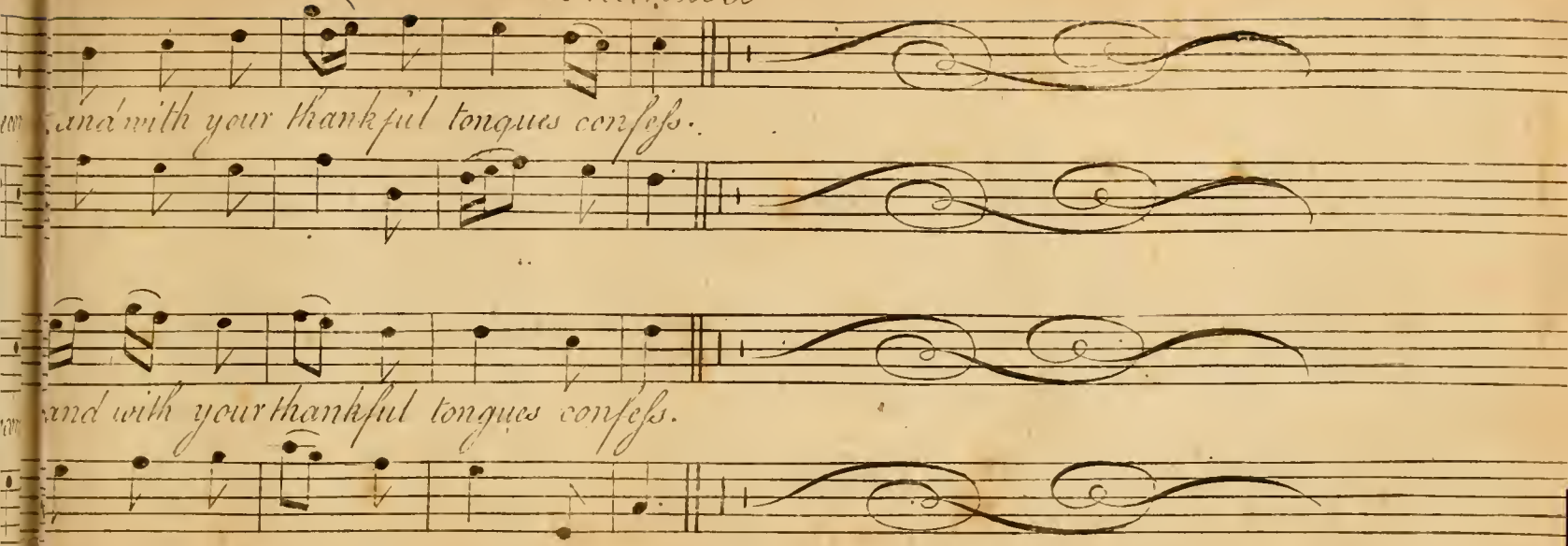

hight nor strength could help afford. The proudest hills like wax did melt in presence of th'almighty Lord.
Now
:S:
The heav'ns his righteousness to shew, with storms of fire his foes pursu'd: and all the trembling world be


Tenor & Bass
1st & 2d Treble
low have his descending glory viewd. Gladsion of thy triumph heard, and Judahs daughters were o'er joy'd,
Treble & Bass
because thy righteous judgements. Lord, have pagan pride and power destroy'd.

Continued


Rejoice, ye righteous, in the Lord, memorials of his holiness, deep in your faithful breasts record;
Rejoice, ye righteous, in the Lord, memorials of his holiness deep in your faithful breasts record;


and with your thankful tongues confess.
and with your thankful tongues confess.

An Anthem taken out of the 145th Psalm

Treble & Bass

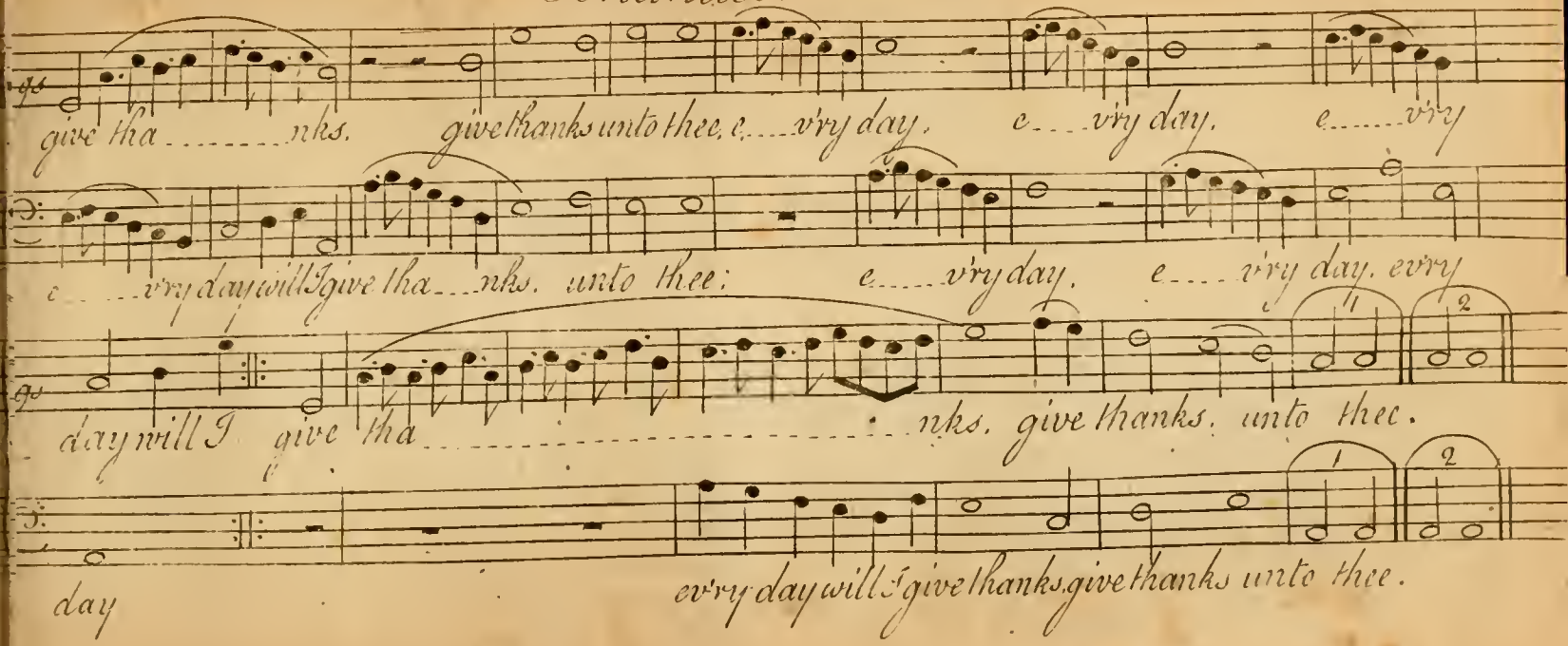
I will magnify thee O God. O God. my King, and I will prai...se thy name forever

I will magnify thee O God, my King. and I will praise thy name for ever

ever. will praise thy name for e.....ver and...ever. Ev...ry day will

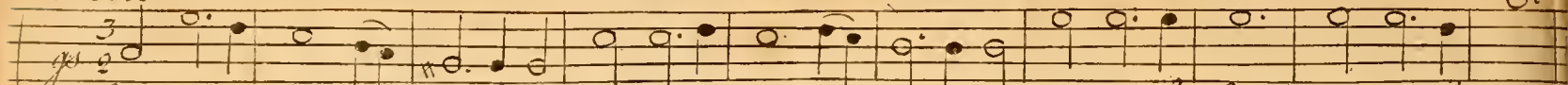
ever. will praise thy name, thy name, for ever and ever, for ever and ever.

Continued.


give tha . . . . . nks. give thanks unto thee. e . . . vry day. e . . . vry day. e . . . . . vry
e . . . vry day will I give tha . . . nks. unto thee; e . . . . vry day. e . . . vry day. evry
day will I give tha . . . . . nks. give thanks. unto thee.
day
evry day will I give thanks. give thanks unto thee.

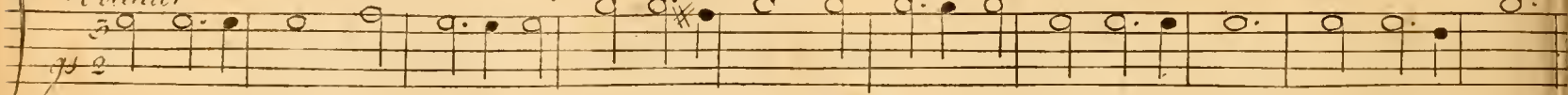
Continued

Treble

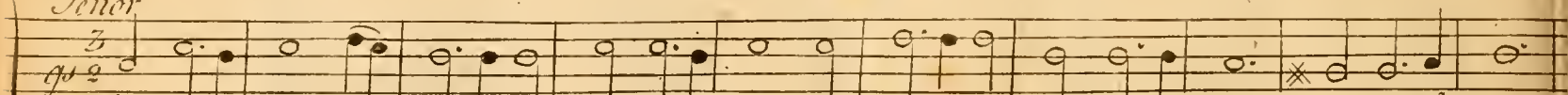


Great is the Lord, and marvelous, great is the Lord, and marvelous, great is the Lord, great is the Lord,

Counter

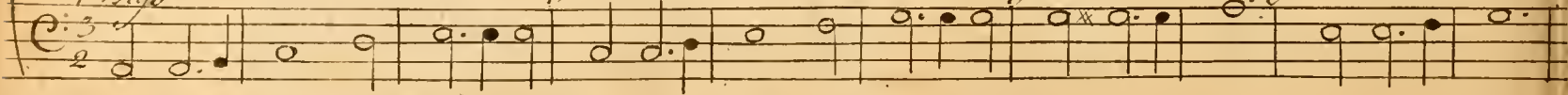


Tenor



Great is the Lord, and marvelous, great is the Lord, and marvelous, great is the Lord, great is the Lord,

Bass



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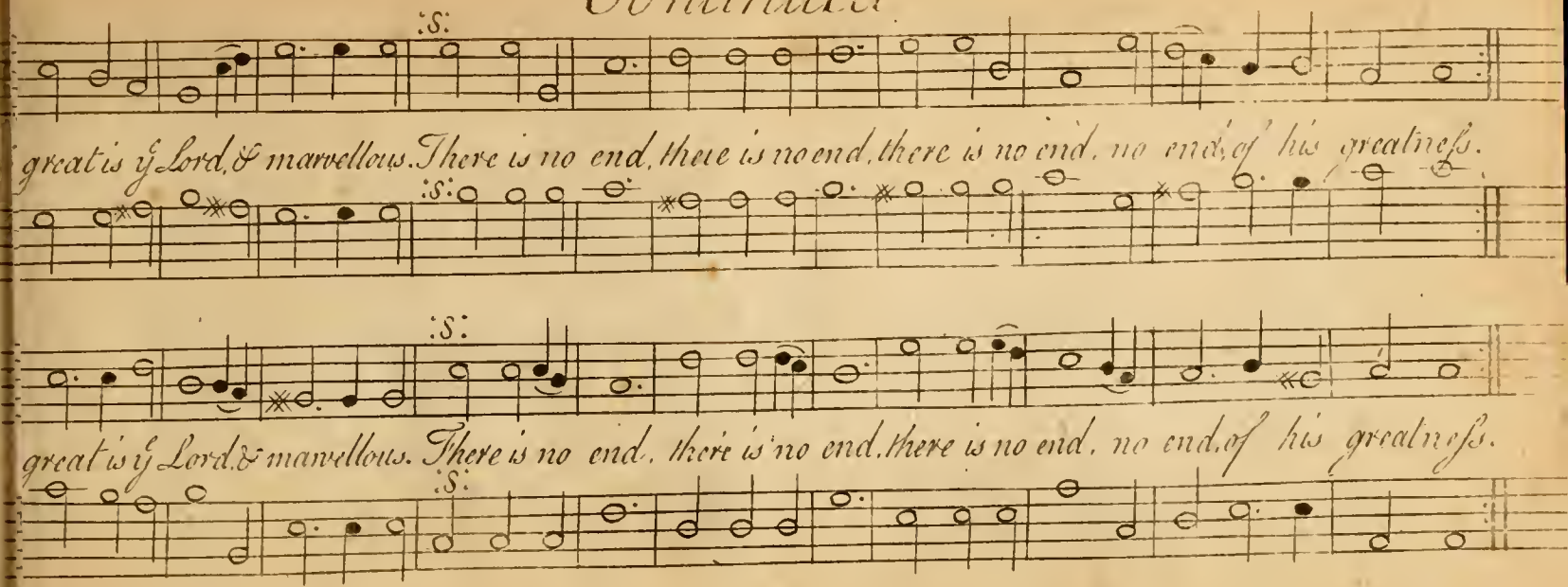
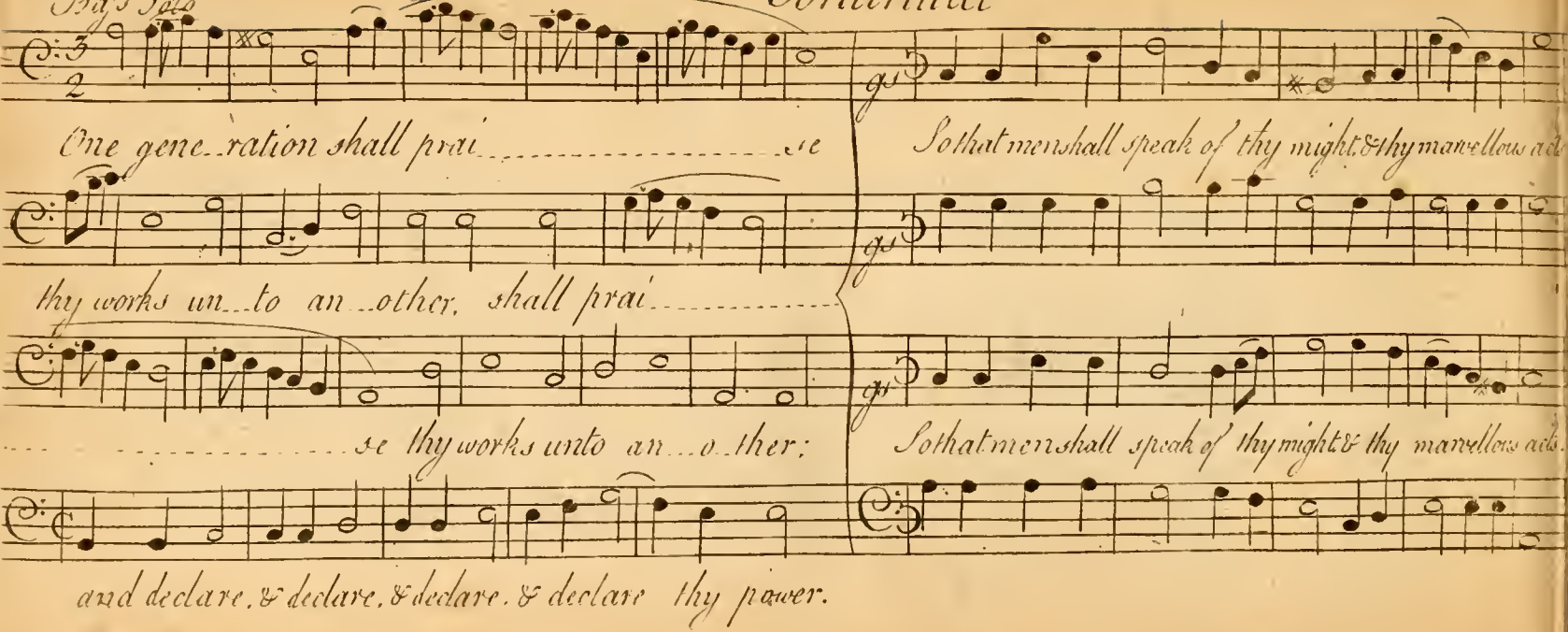

:S:
great is y Lord, & marvellous. There is no end, there is no end, there is no end, no end, of his greatness.
:S:
great is y Lord, & marvellous. There is no end, there is no end, there is no end, no end, of his greatness.
:S:

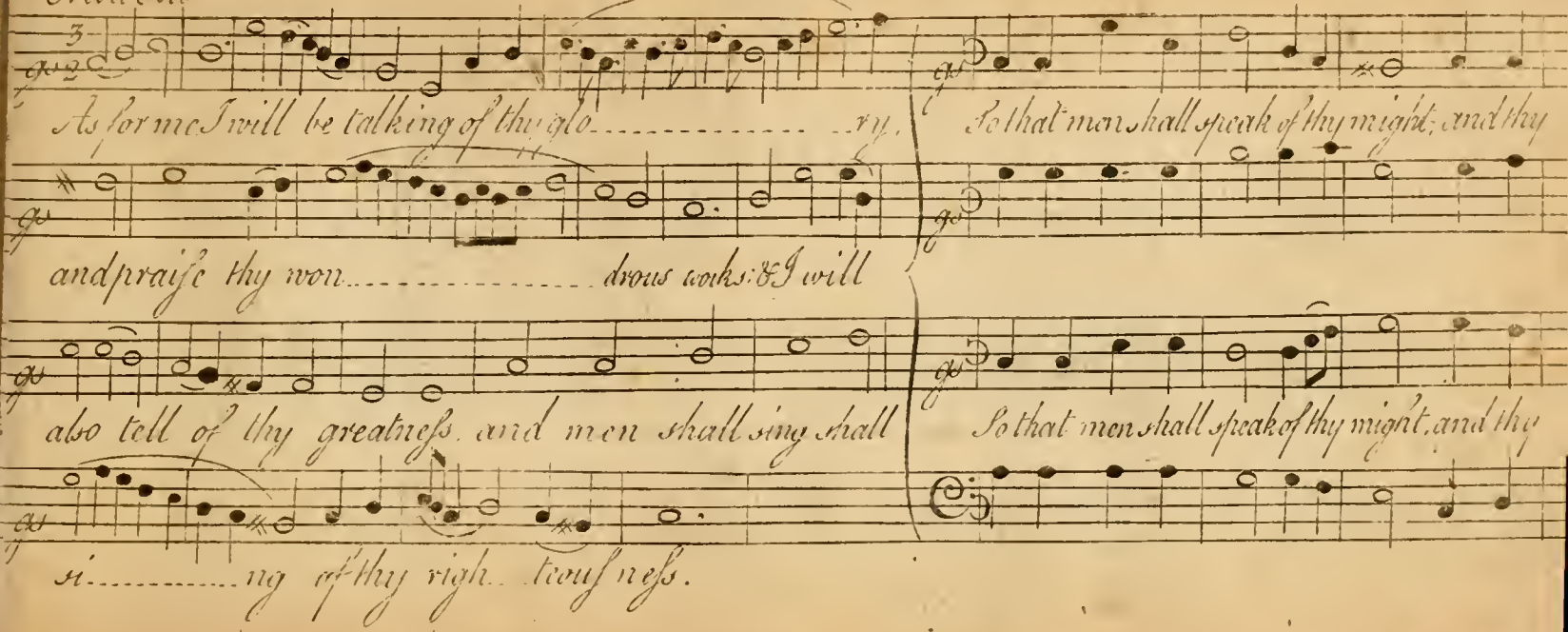
Bass Solo

Continued



Continued

Treble solo



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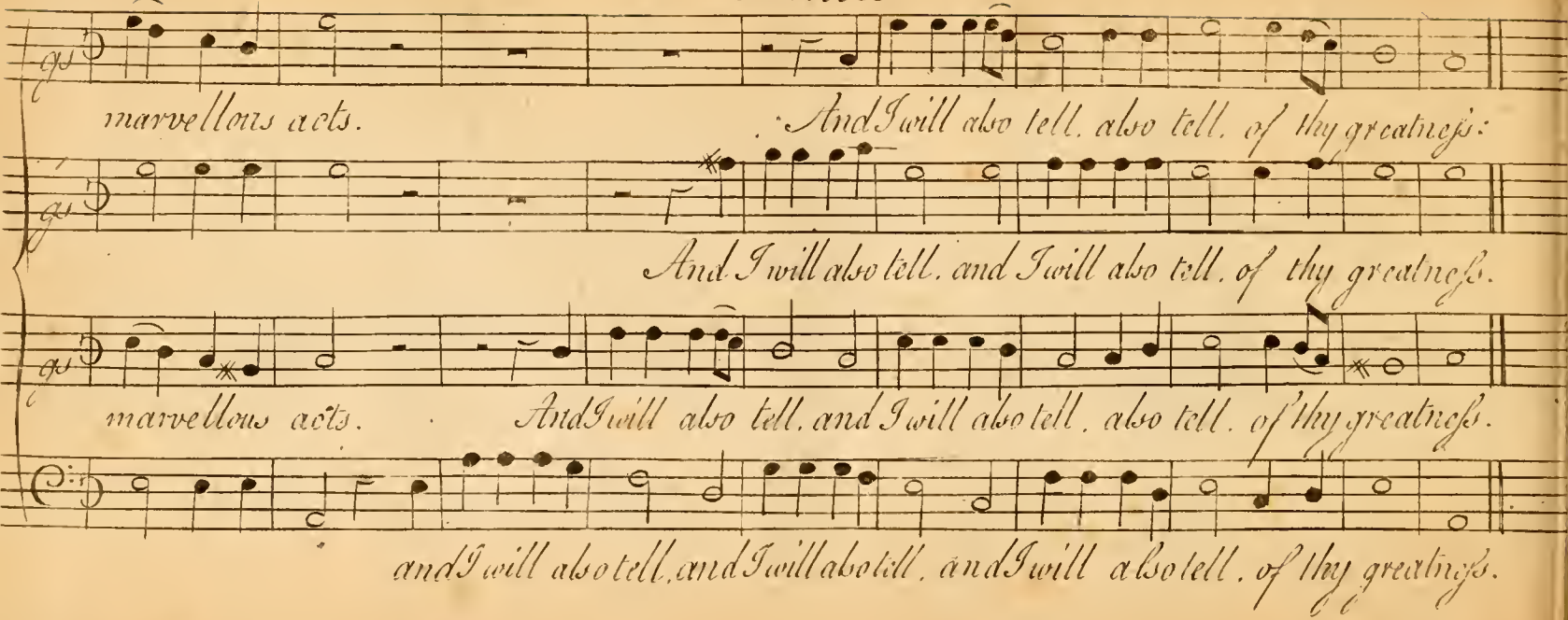
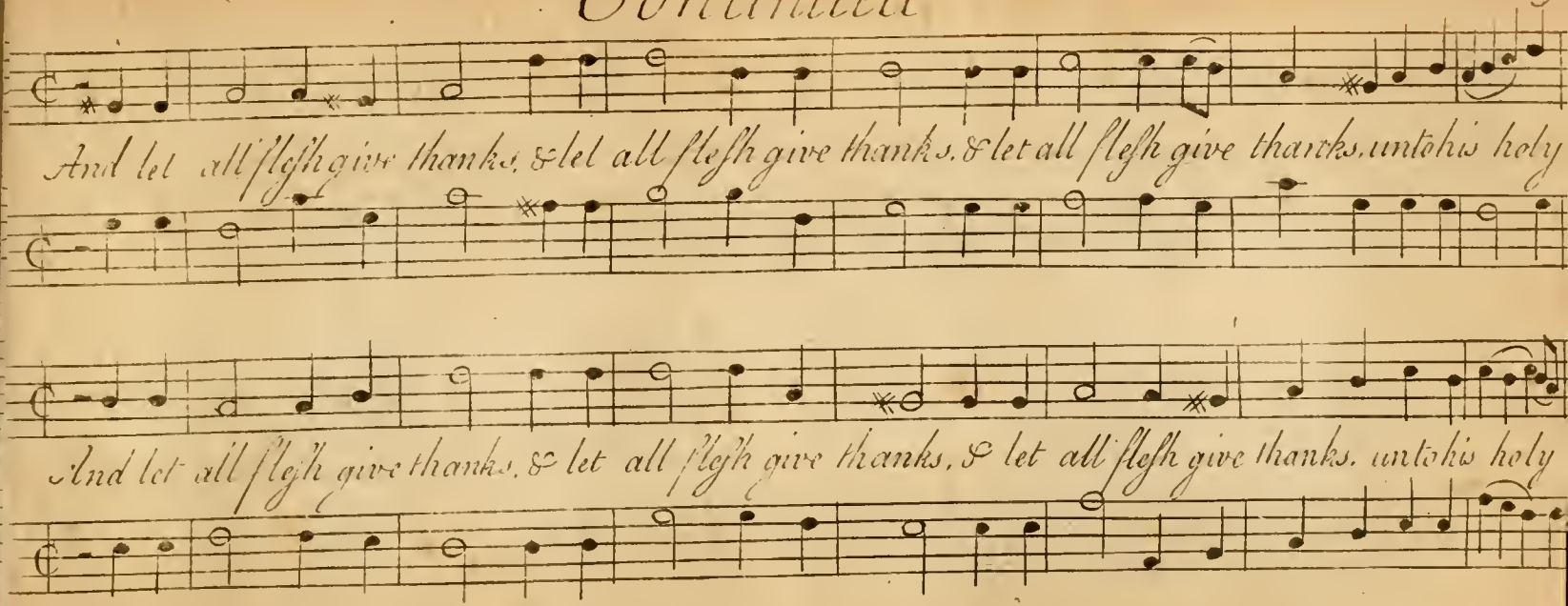
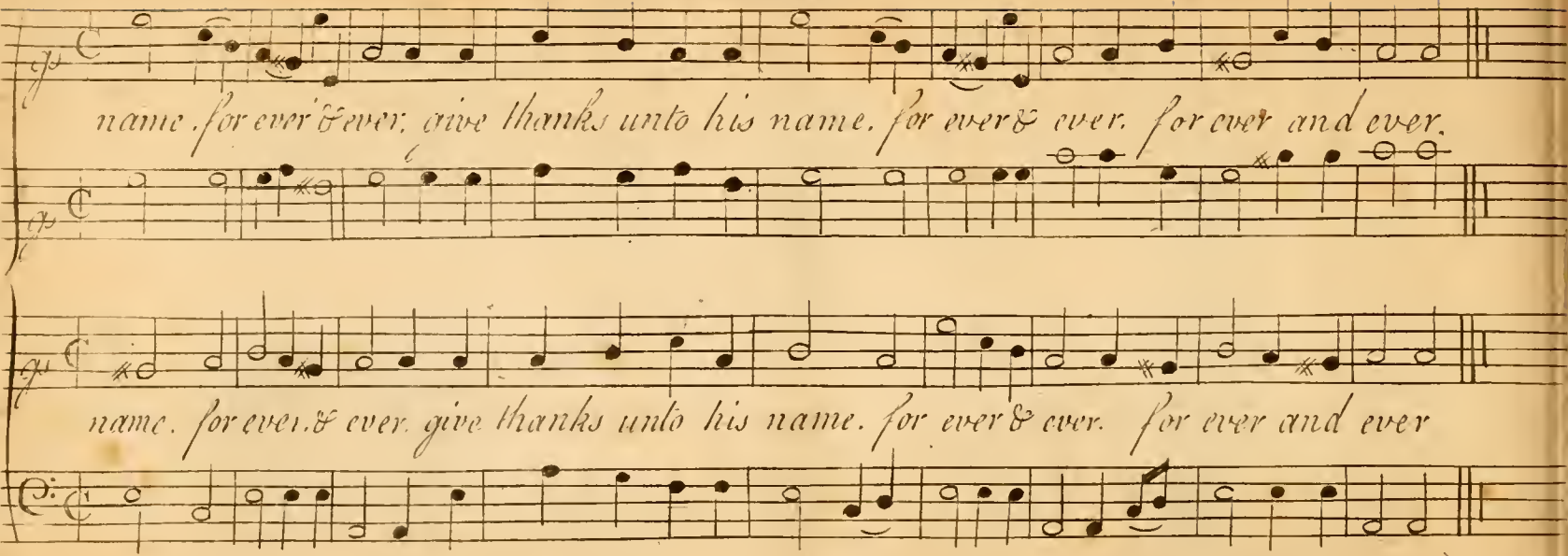

marvellous acts. And I will also tell, also tell, of thy greatness:
And I will also tell, and I will also tell, of thy greatness.
marvellous acts. And I will also tell, and I will also tell, also tell, of thy greatness.
and I will also tell, and I will also tell, and I will also tell, of thy greatness.

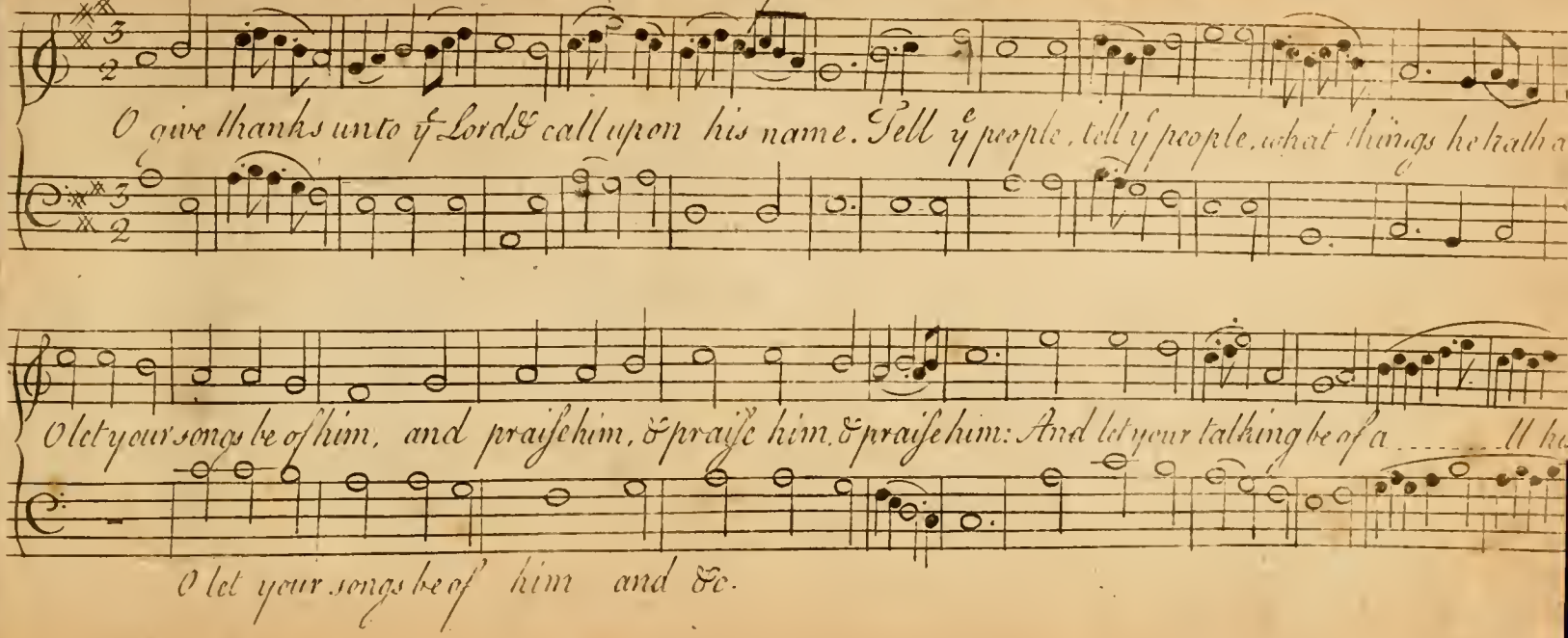
Continued


And let all flesh give thanks, & let all flesh give thanks, & let all flesh give thanks, unto his holy
And let all flesh give thanks, & let all flesh give thanks, & let all flesh give thanks, unto his holy

Continued


name. for ever & ever. give thanks unto his name. for ever & ever. for ever and ever.
name. for ever. & ever. give thanks unto his name. for ever & ever. for ever and ever

An Anthem taken out of the 105 Psalm



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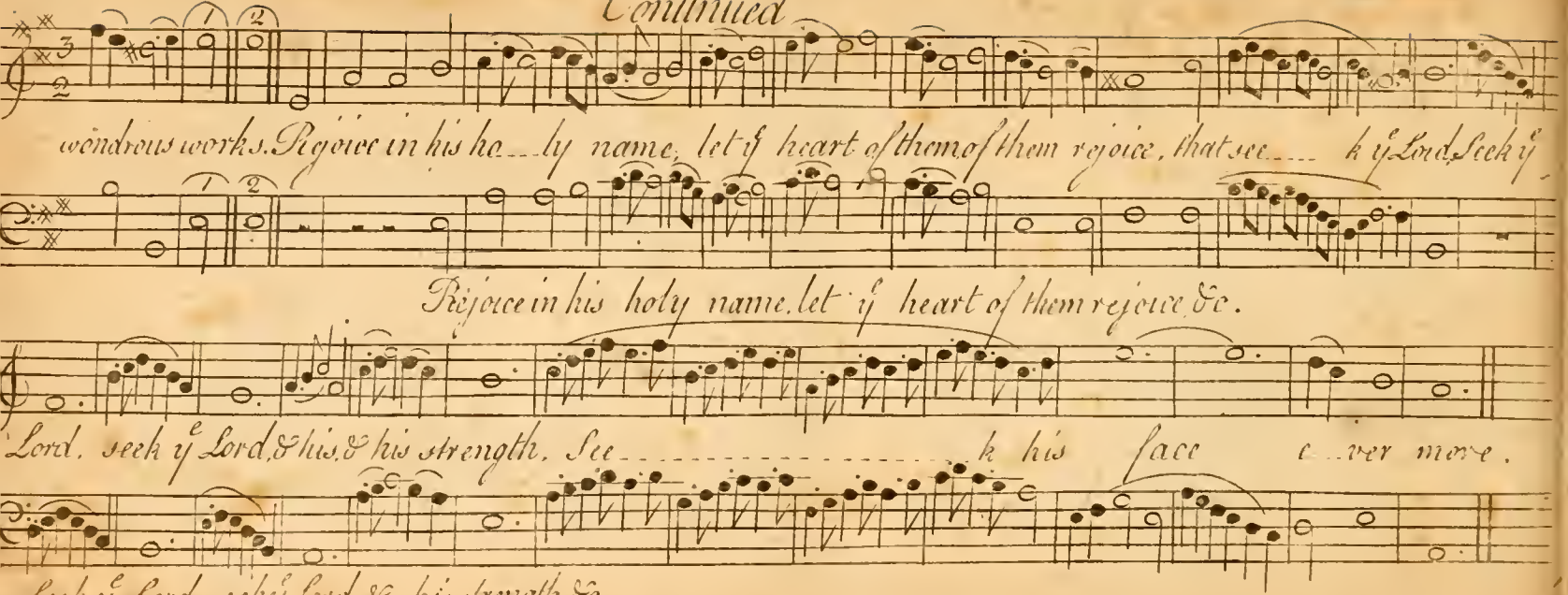
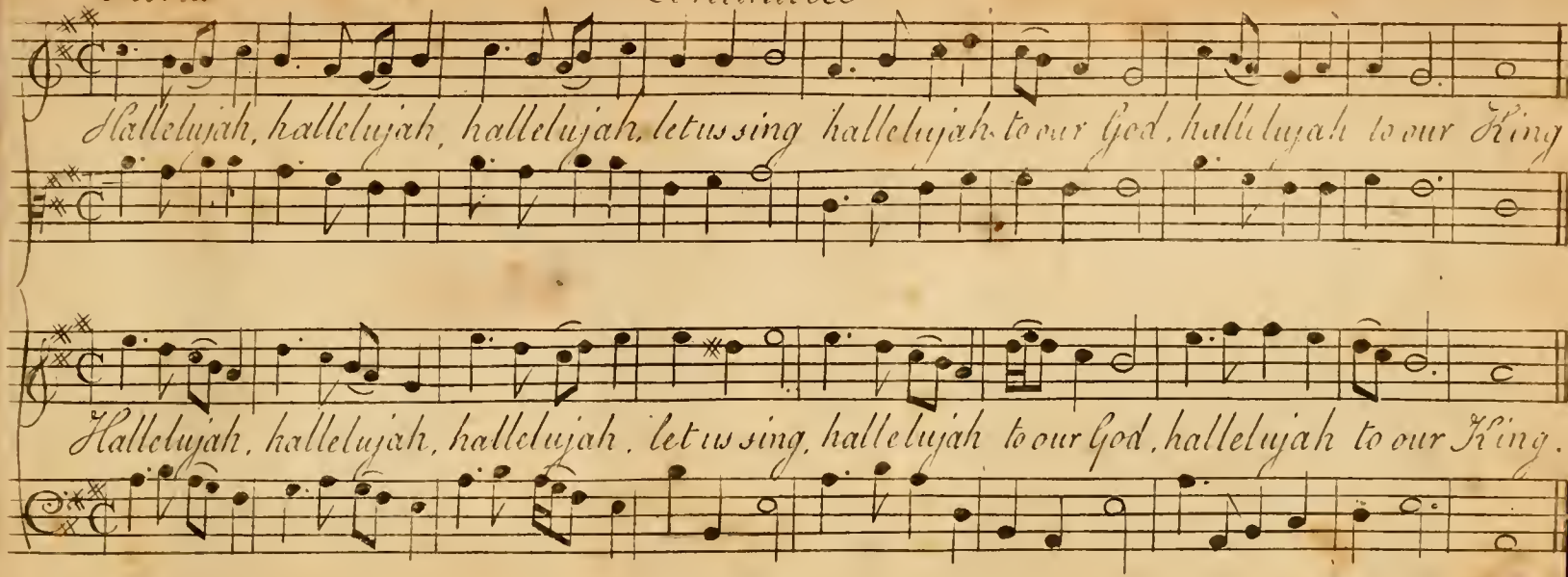
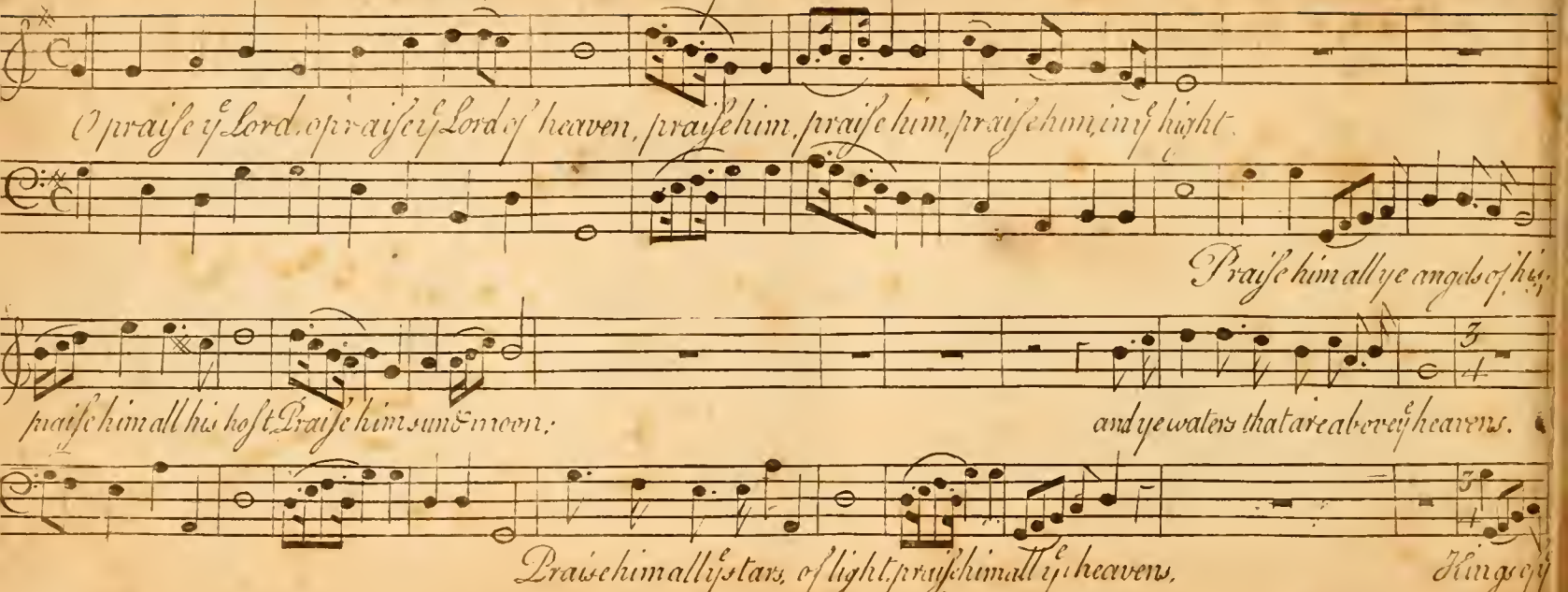

wondrous works. Rejoice in his ha__ly name, let y heart of them of them rejoice, that see____ k y Lord, Seek y
Rejoice in his holy name, let y heart of them rejoice &c.
Lord, seek y Lord, & his, & his strength, See_____ k his face ever more.
Seek y Lord, seek y Lord, & his strength, &c.

Chorus Continued



An Anthem taken out of the 148.th Psalm For 2 Voices



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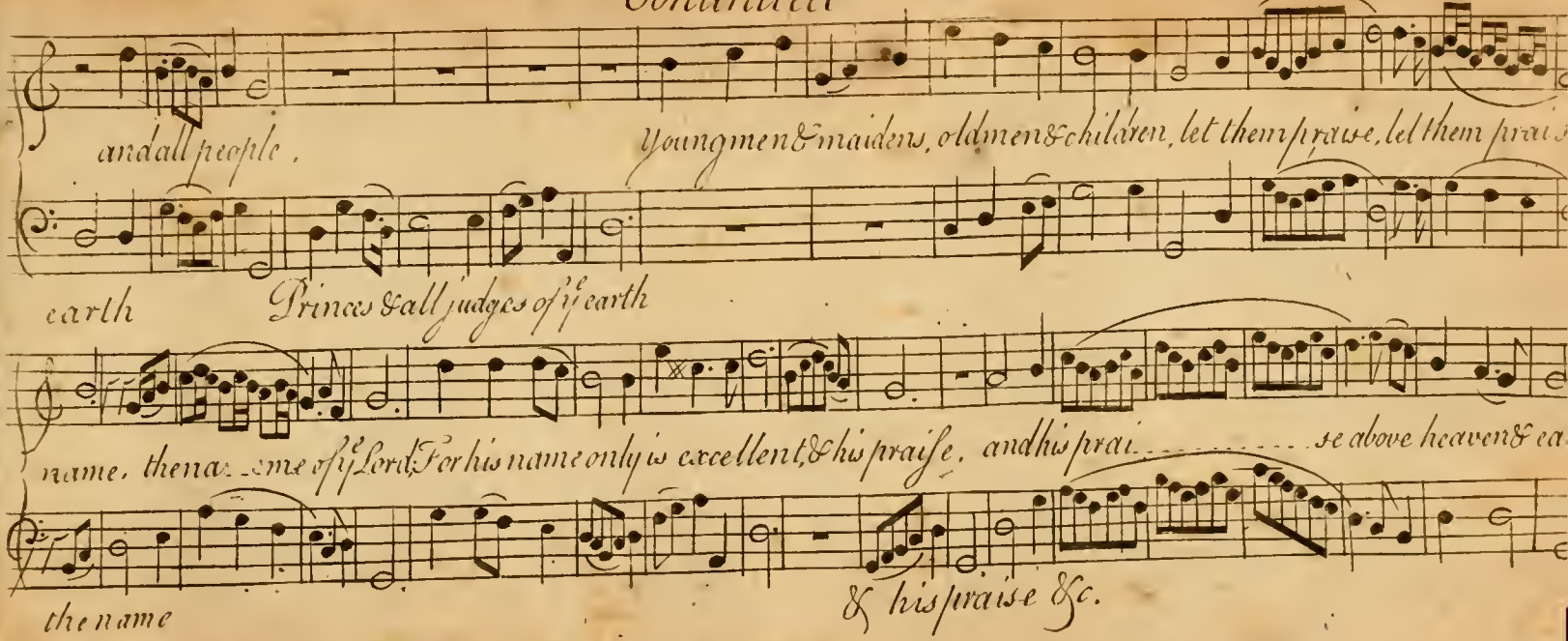
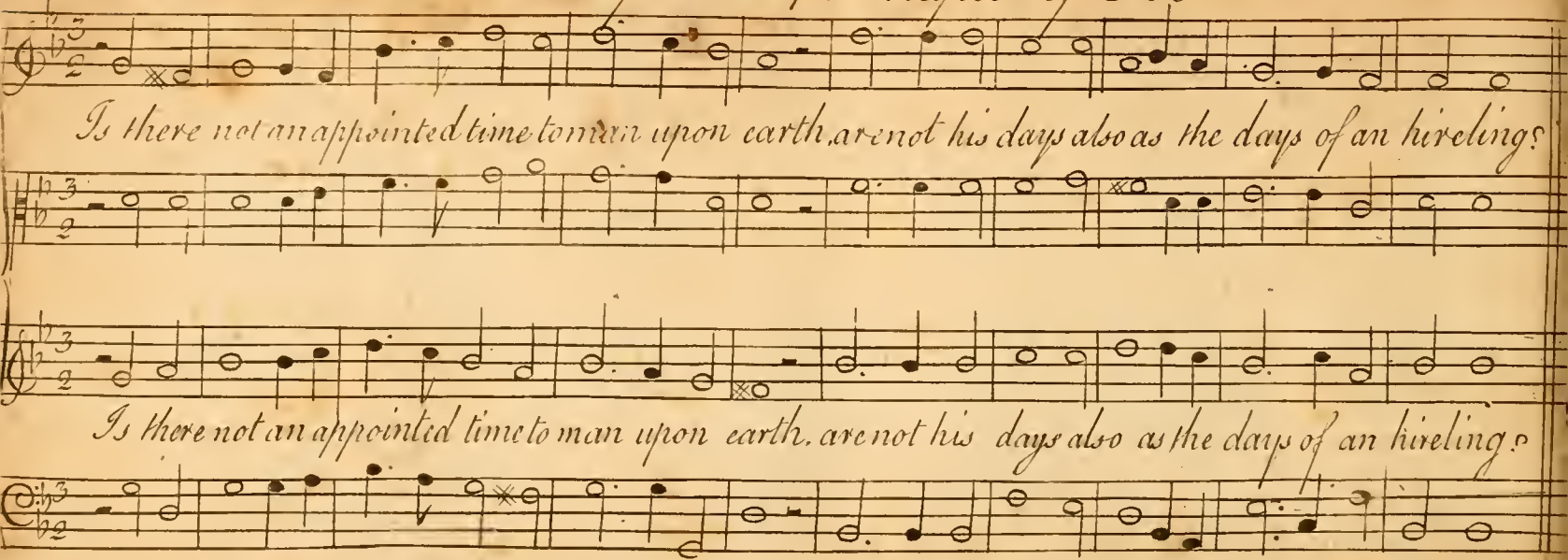

and all people, Youngmen & maidens, oldmen & children, let them praise, let them prai
earth Princes & all judges of ye earth
name, the na-me of ye Lord; For his name only is excellent, & his praise, and his prai-se above heaven & ea
the name & his praise &c.

156 An Anthem taken from the 7th. Chapter of Job



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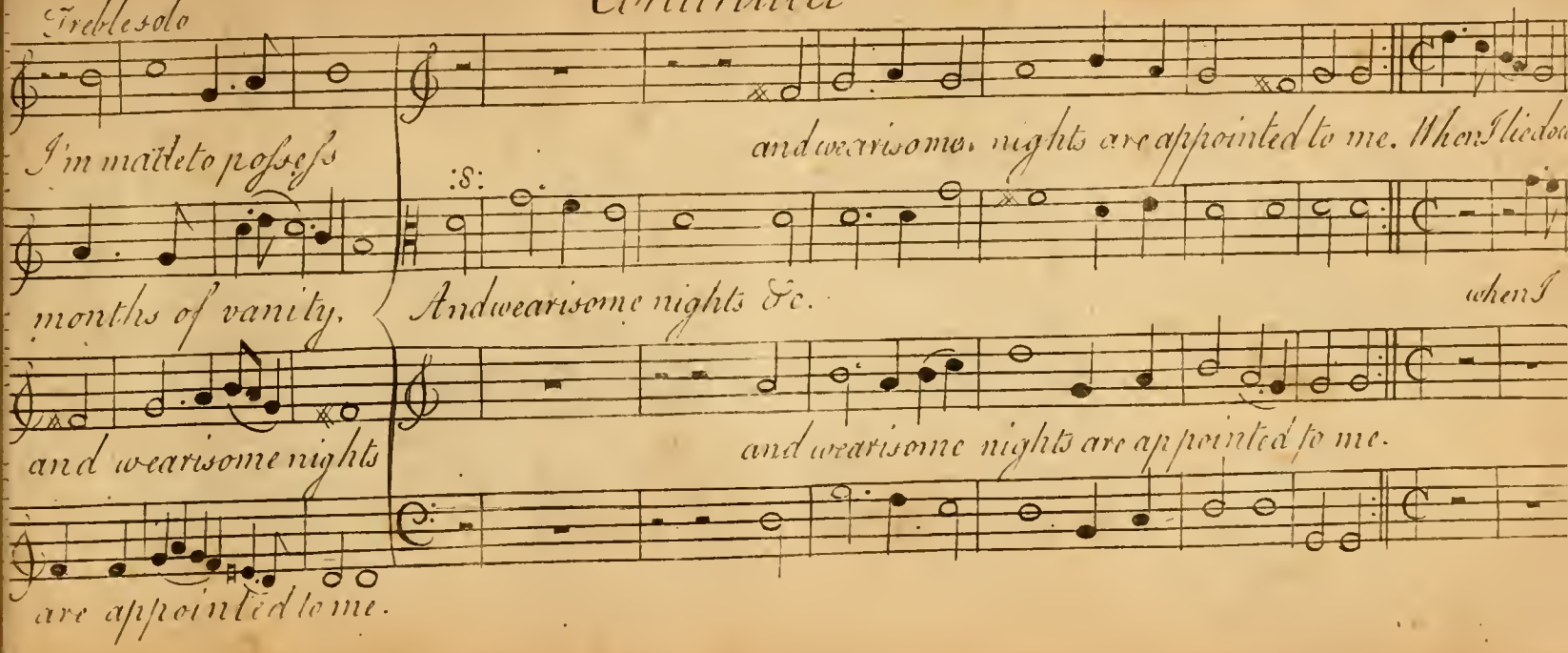
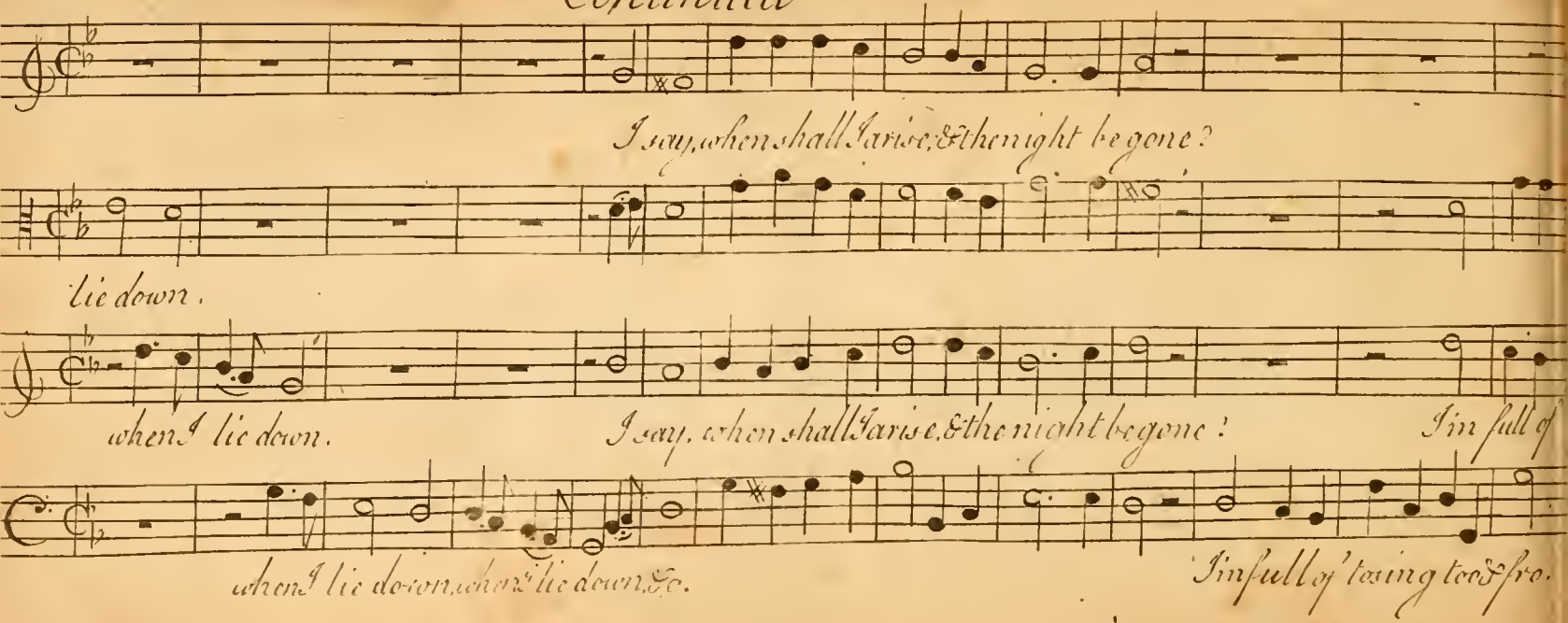
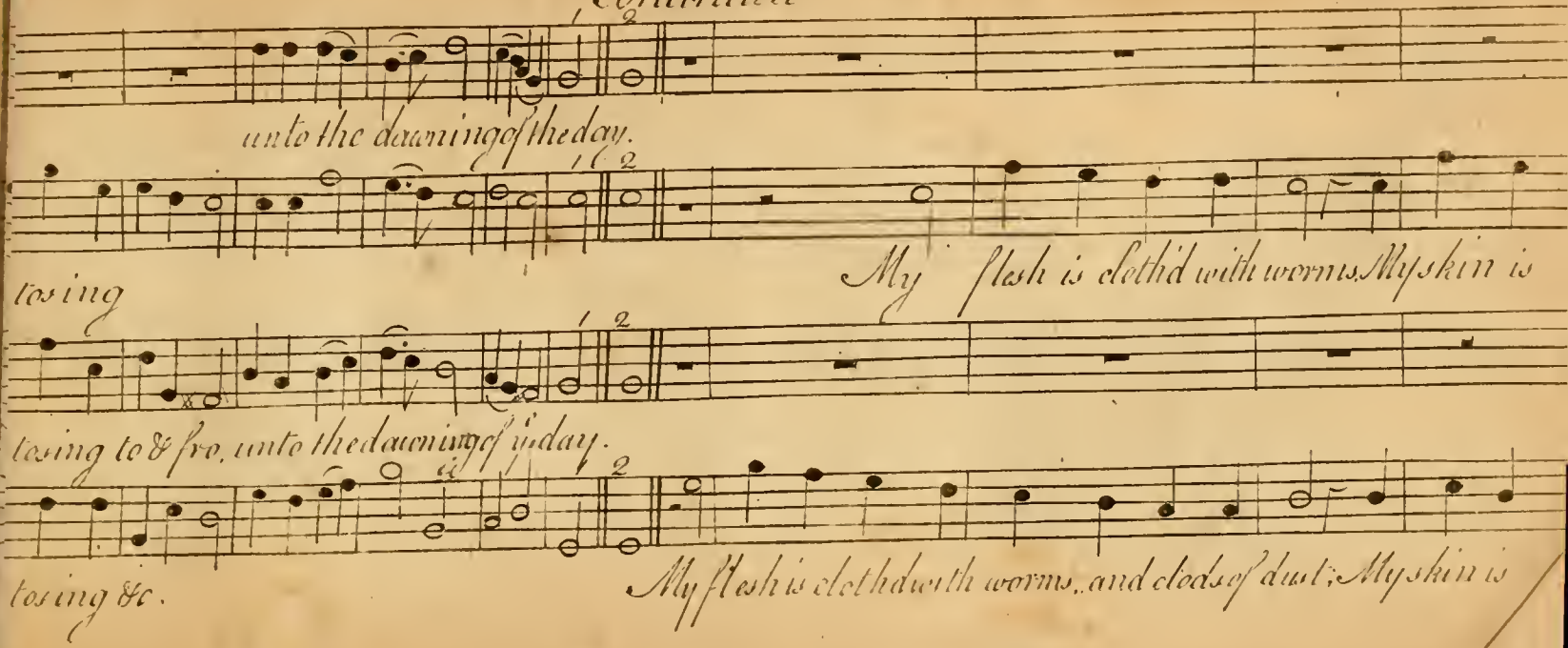

Treble solo
I'm made to possess
months of vanity,
and wearisome nights
are appointed to me.
and wearisome nights &c.
:S:
and wearisome nights are appointed to me. When I lie do
when I
and wearisome nights are appointed to me.

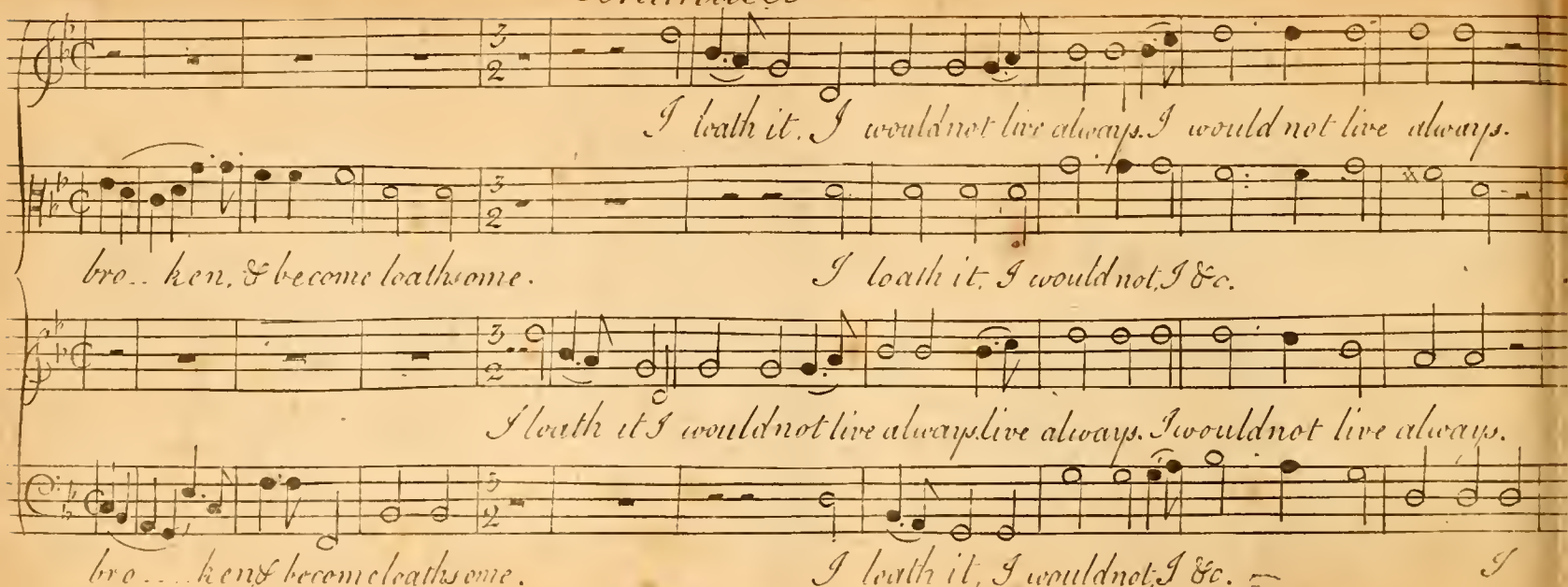
Continued


I say, when shall I arise, & the night be gone?
I lie down.
when I lie down.
I say, when shall I arise, & the night be gone!
I'm full of
when I lie down, when I lie down, &c.
I'm full of tossing too & fro.

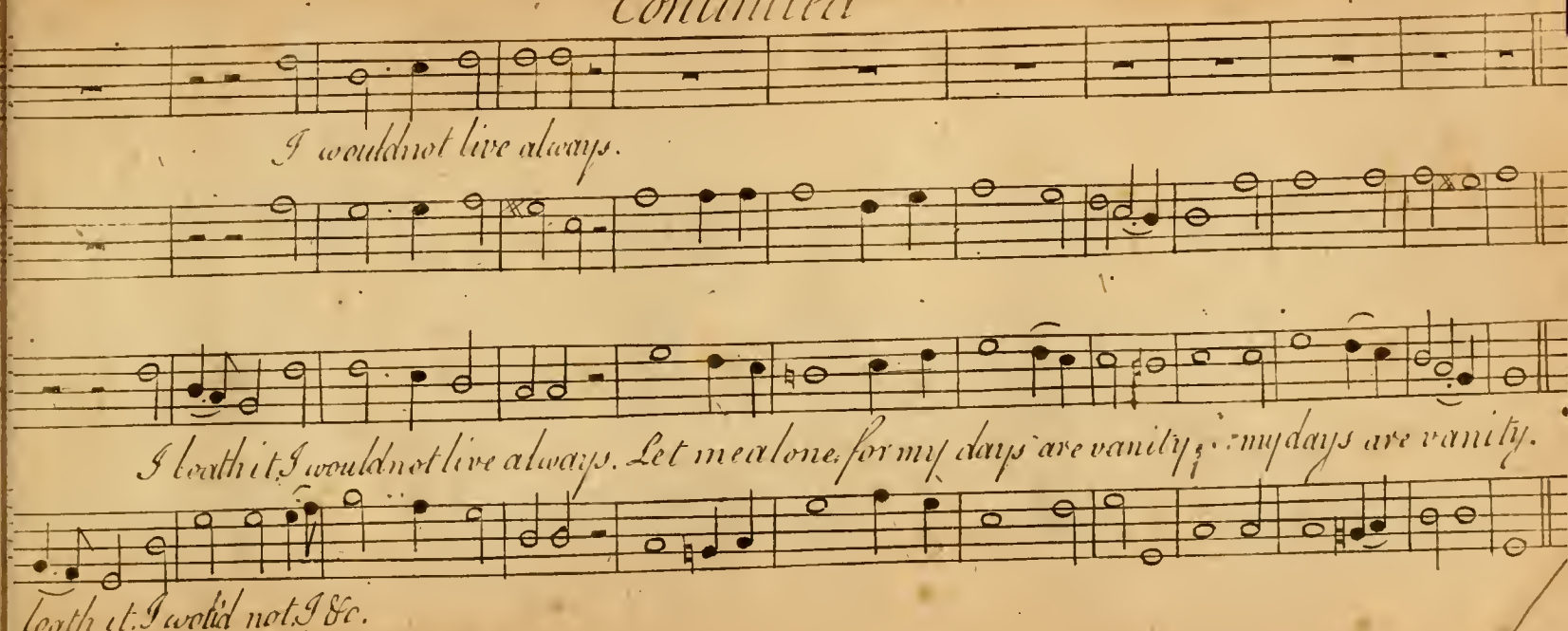
Continued


unto the dawning of the day.
My flesh is cloth'd with worms. My skin is
tosing
tosing to & fro, unto the dawning of ye day.
My flesh is cloth'd with worms, and clods of dust; My skin is
tosing &c.

Continued

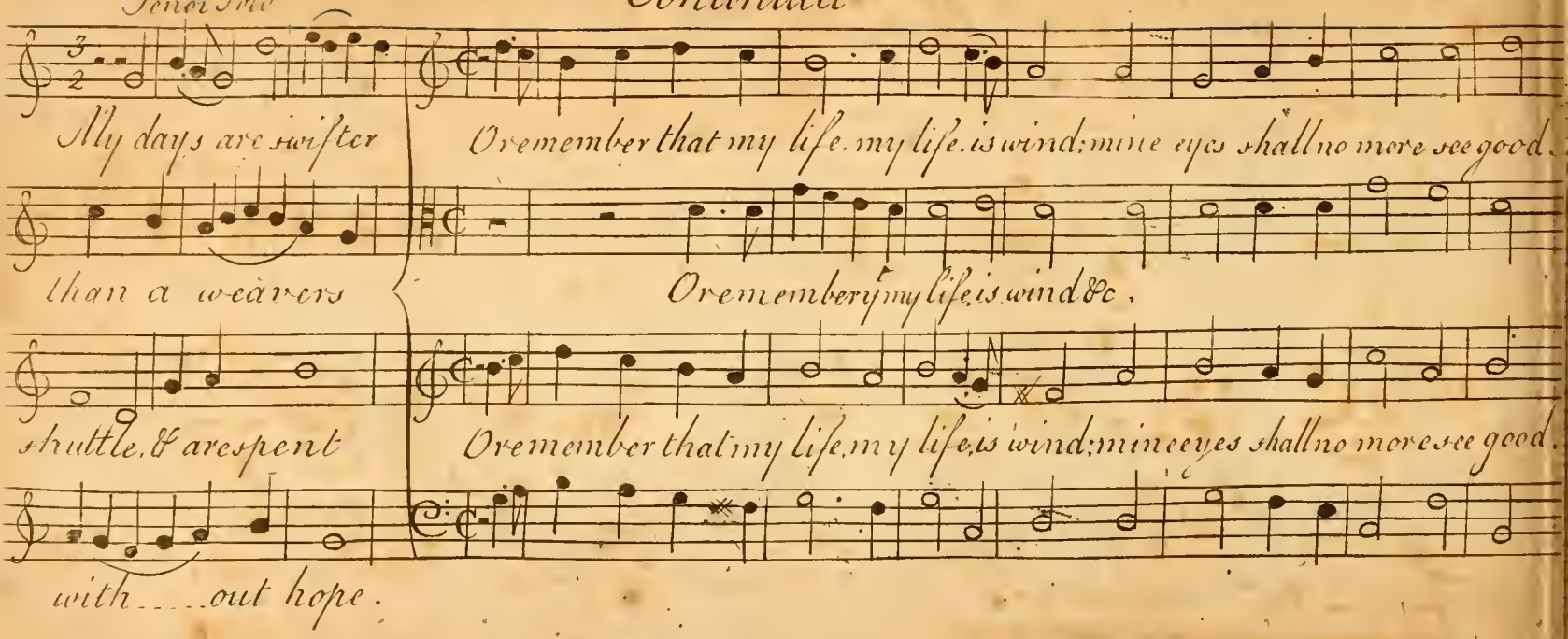

I loath it. I would not live always. I would not live always.
bro.. ken, & become loathsome.
I loath it, I would not, I &c.
I loath it I would not live always. live always. I would not live always.
bro.... ken & become loathsome.
I loath it, I would not, I &c.
I

Continued


I would not live always.
I loath it I would not live always. Let me alone, for my days are vanity; my days are vanity.
loath it. I would not &c.

Tenor Solo

Continued



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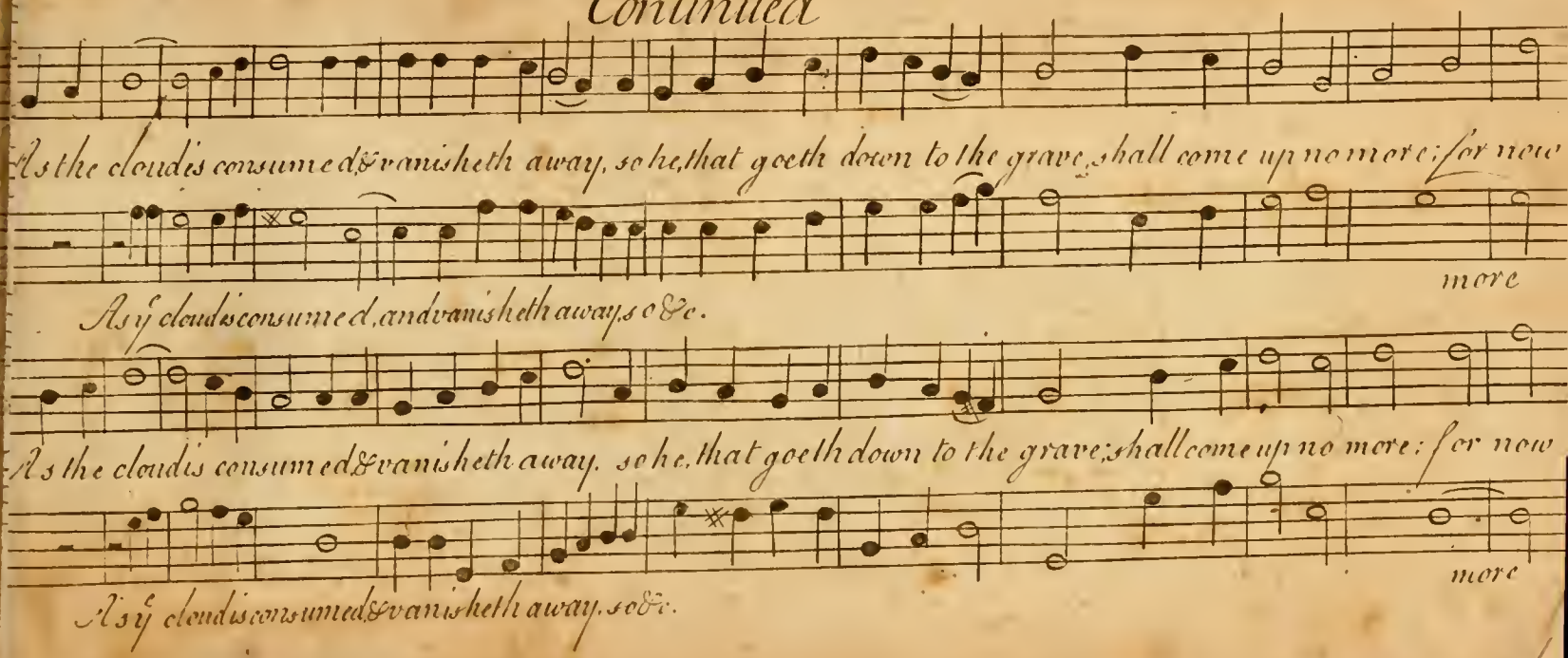
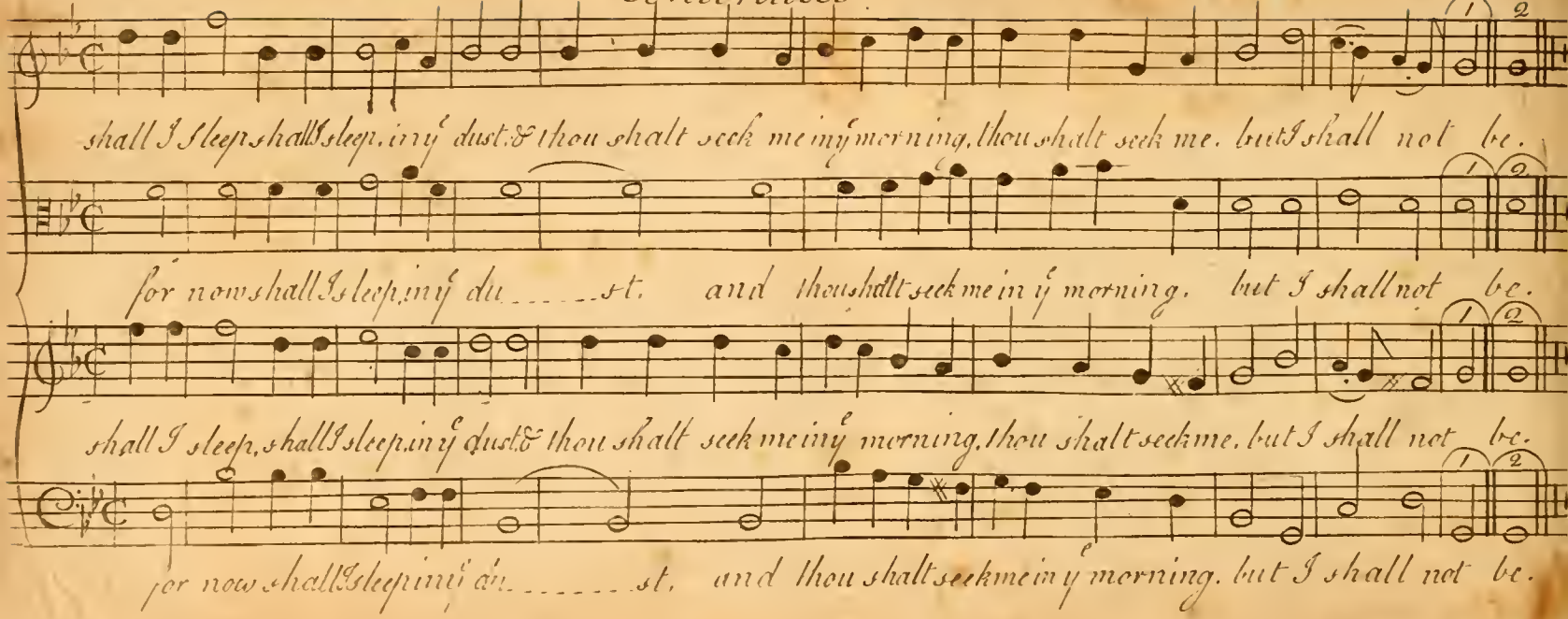
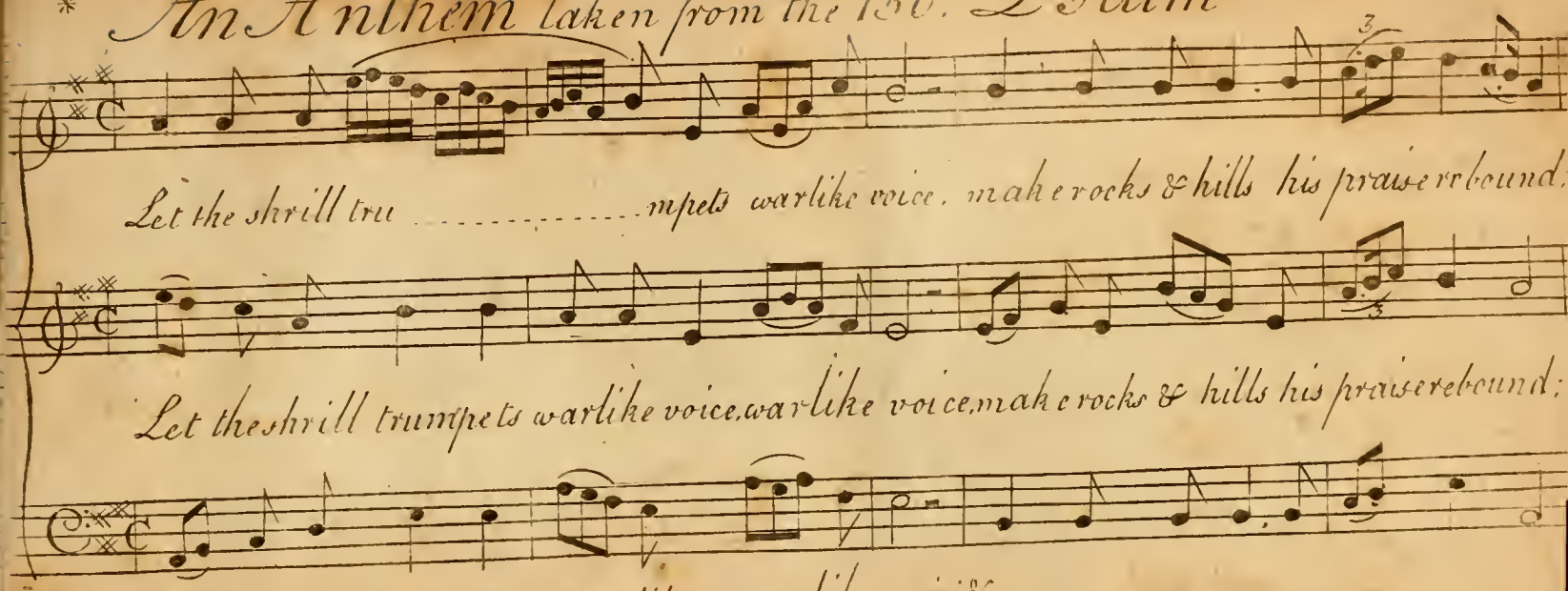

As the cloud is consumed & vanisheth away, so he, that goeth down to the grave, shall come up no more; for now
more
As y cloud is consumed, and vanisheth away, &c &c.
As the cloud is consumed & vanisheth away. so he, that goeth down to the grave; shall come up no more: for now
more
As y cloud is consumed & vanisheth away, &c &c.

Continued


shall I sleep, shall I sleep, in y dust: & thou shalt seek me in y morning, thou shalt seek me. but I shall not be.
for now shall I sleep, in y du ..... st. and thou shalt seek me in y morning. but I shall not be.
shall I sleep, shall I sleep, in y dust: & thou shalt seek me in y morning, thou shalt seek me. but I shall not be.
for now shall I sleep, in y du ..... st. and thou shalt seek me in y morning. but I shall not be.

* An Anthem taken from the 150.th Psalm



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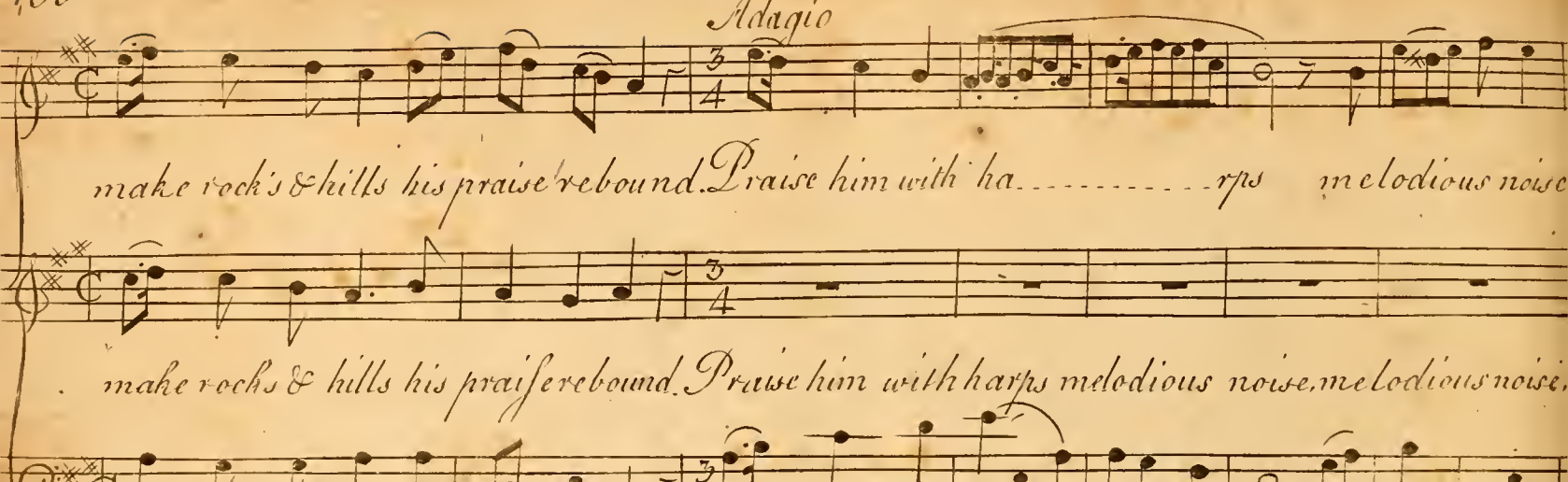
Adagio



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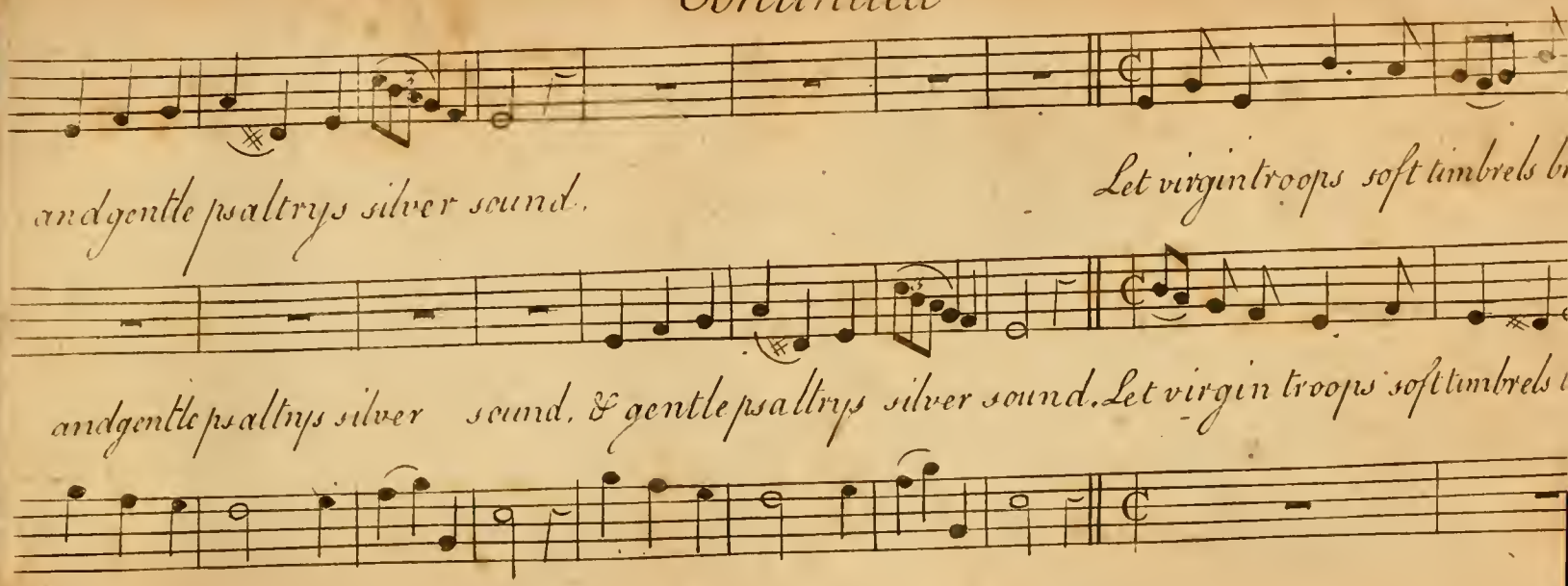
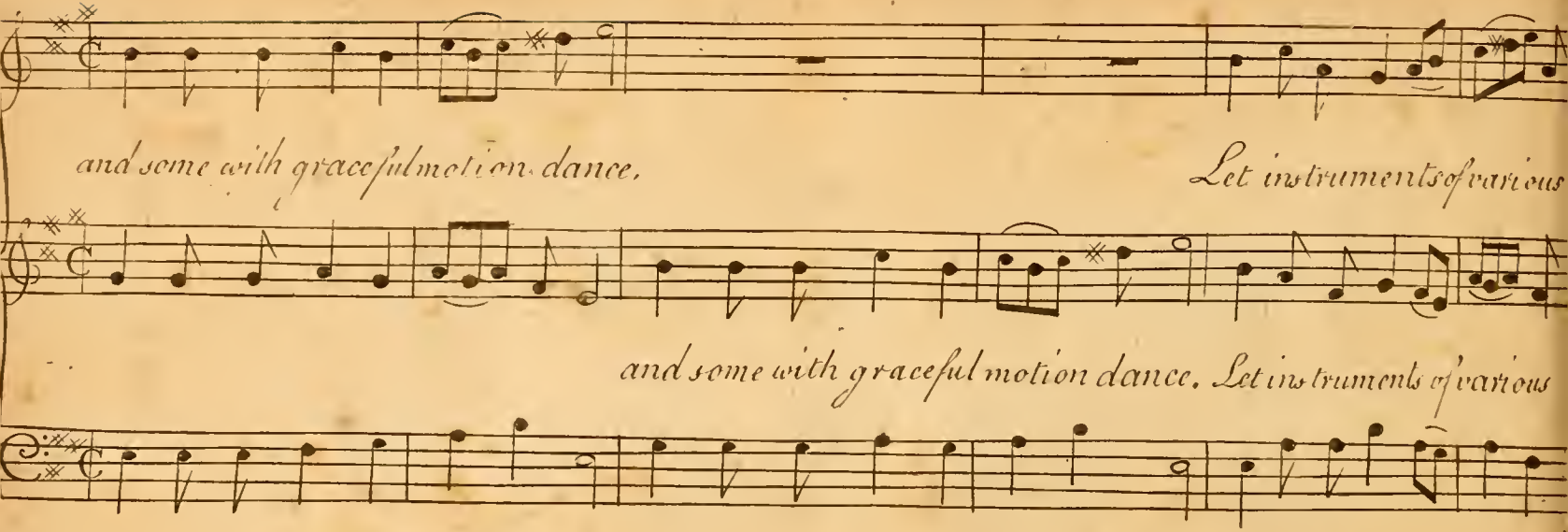

and gentle psaltrys silver sound.
Let virgin troops soft timbrels
and gentle psaltrys silver sound. & gentle psaltrys silver sound. Let virgin troops soft timbrels

Continued


and some with graceful motion dance,
Let instruments of various
and some with graceful motion dance. Let instruments of various

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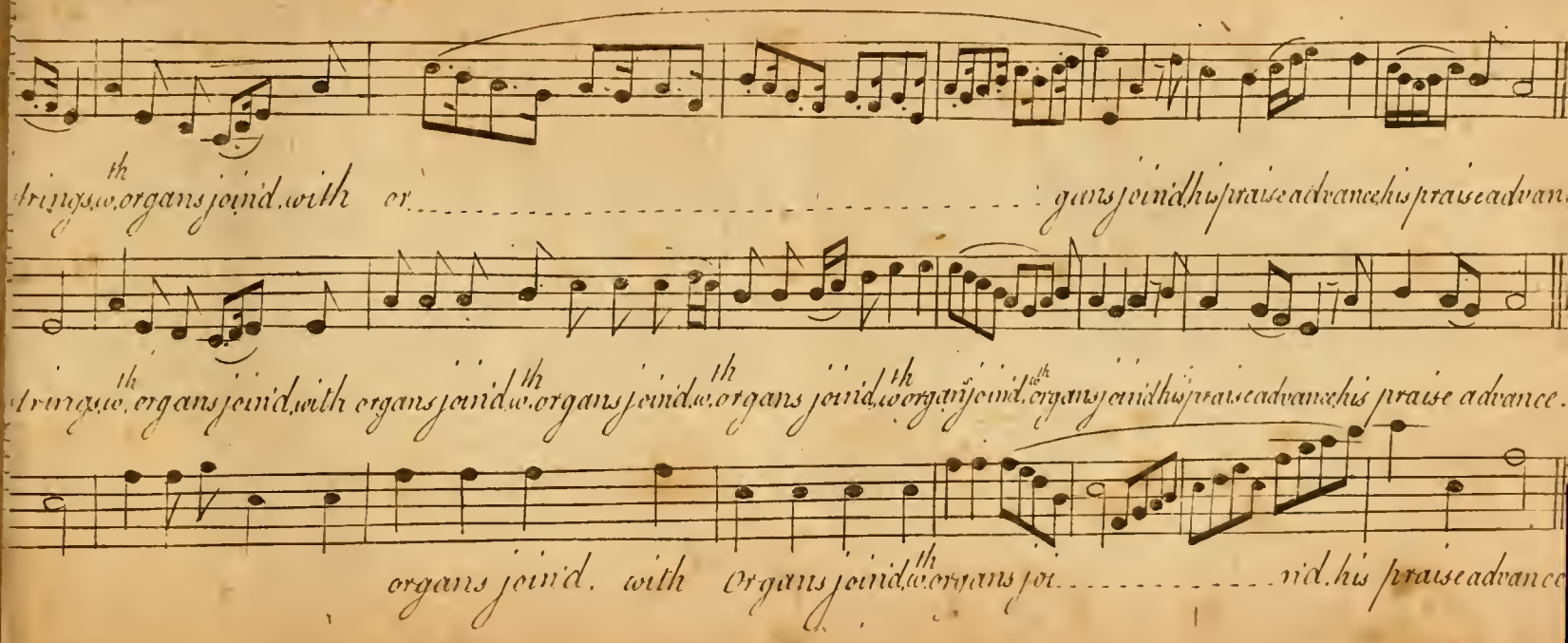
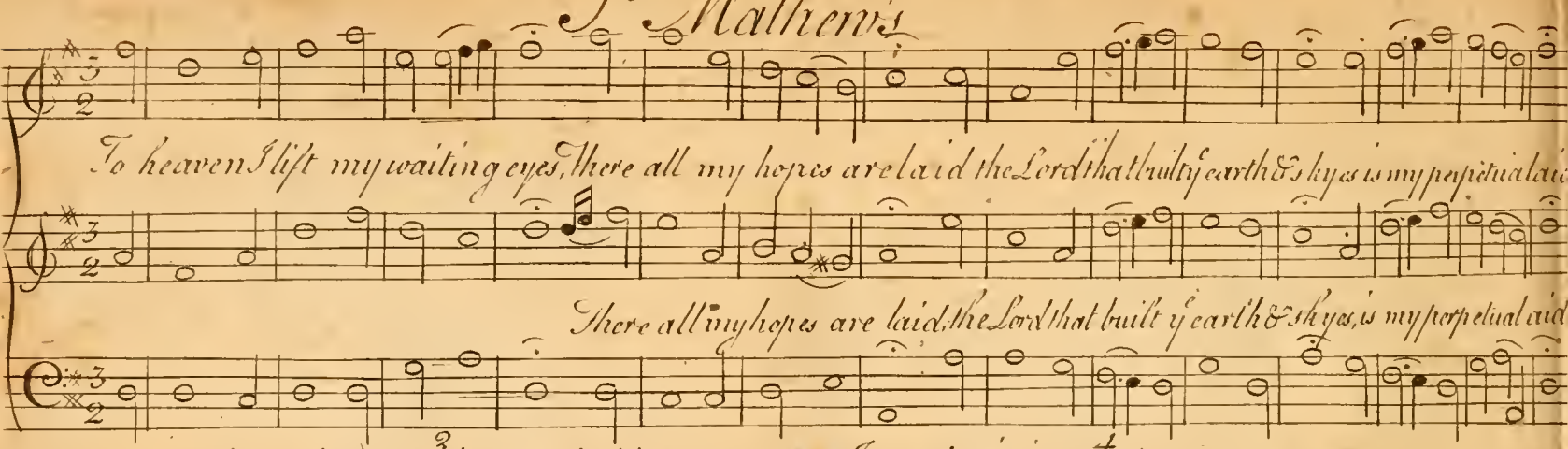

th
drings w. organs join'd with or gans join'd his praise advance his praise advan
th th th th th th
d rings w. organs join'd with organs join'd w. organs join'd w. organs join'd w. organs join'd w. organs join'd his praise advance his praise advance.
organs join'd. with Organs join'd th w. organs jo vid. his praise advance

St Mathews



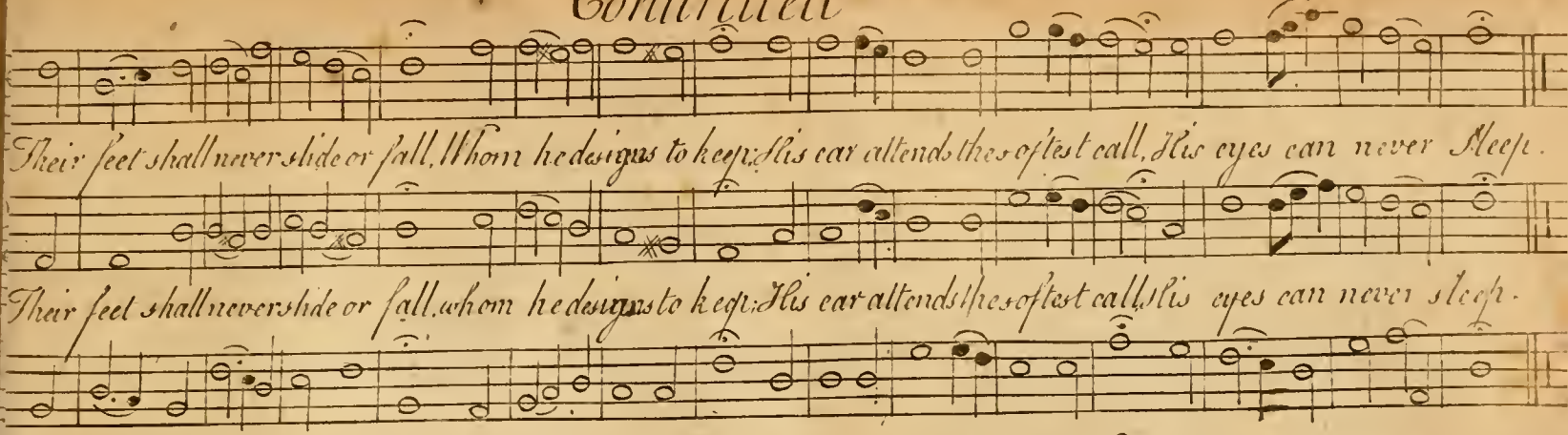
3

He will sustain our feeble powers,
With his Almighty arm,
And watch our most unguarded hours,
Against invading harm.

4

Israel rejoice and rest secure.
Thy keeper is the Lord;
His wakefull eyes employ his pow'r,
For thine eternal guard.

Continued

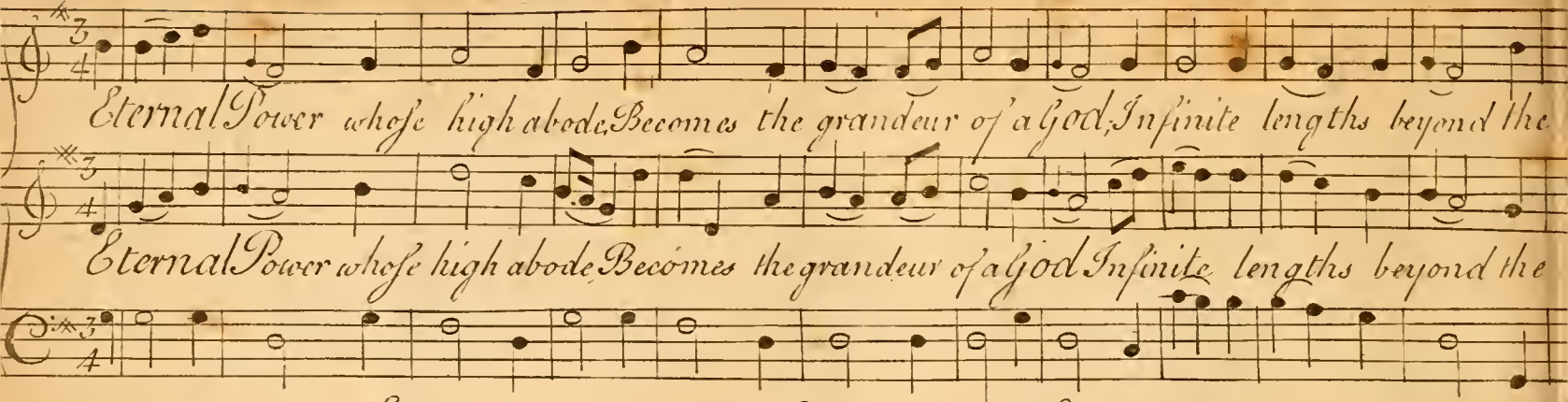


5

Nor scorching sun, nor sickly moon,
Shall have his leave to smite;
He shields thy head from burning noon
From blasting damps at night.

6

He guards thy soul, he keeps thy breath,
Where thickest dangers come;
Go and return secure from death,
Till God commands thee home.



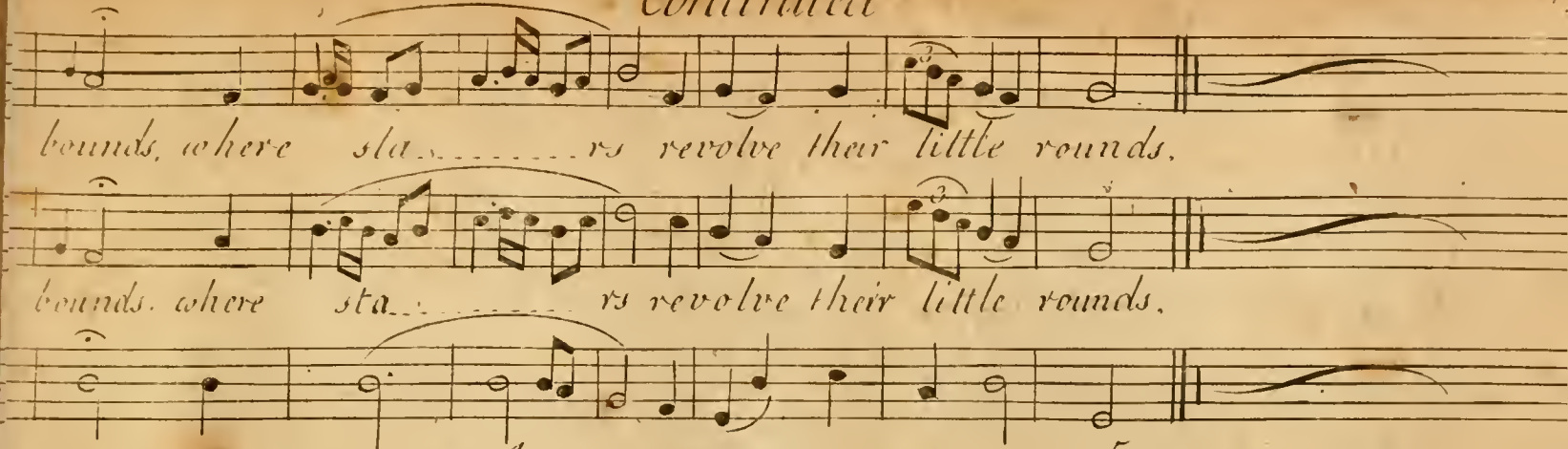
2

Thee while the first archangel sings,
He hides his face behind his wings,
And ranks of shining thrones around,
Fall worshiping and spread the ground.

3

Lord what shall earth and ashes do.
We would adore our maker too.
From sin and dust to thee we cry.
The great, the holy, and the high.

Continued



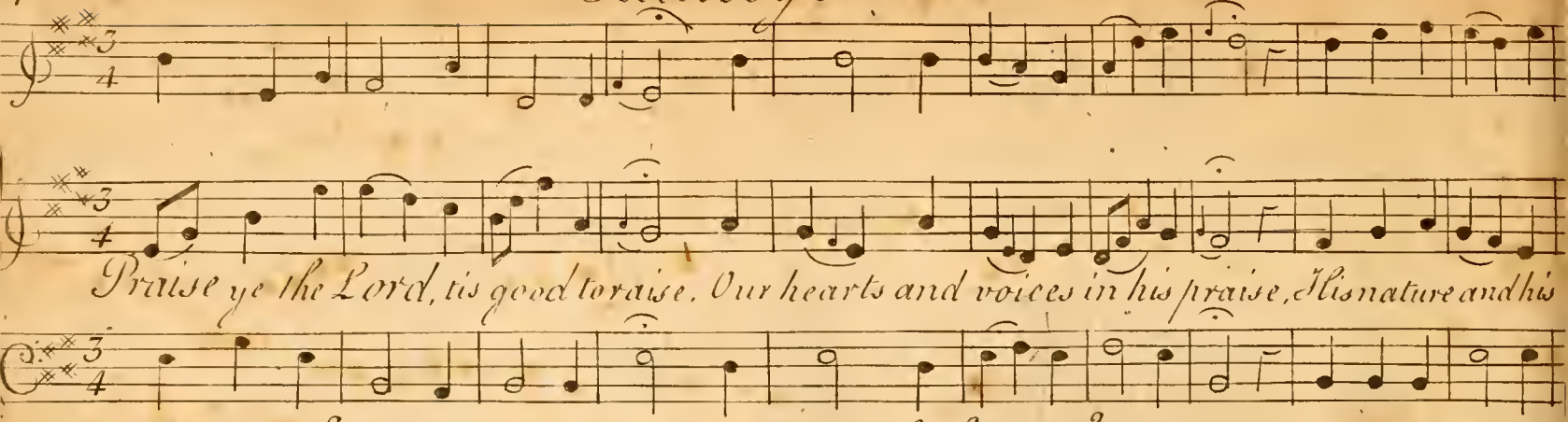
4

Earth from afar has heard thy fame,
And worms have learnt to lisp thy name:
But o the glories of thy mind,
Leave all our soaring thoughts behind.

5

God is in heaven and men below,
Be short our tunes our words be few:
A sacred reverence checks our songs,
And praises silent on our tongues.

Kettelby's

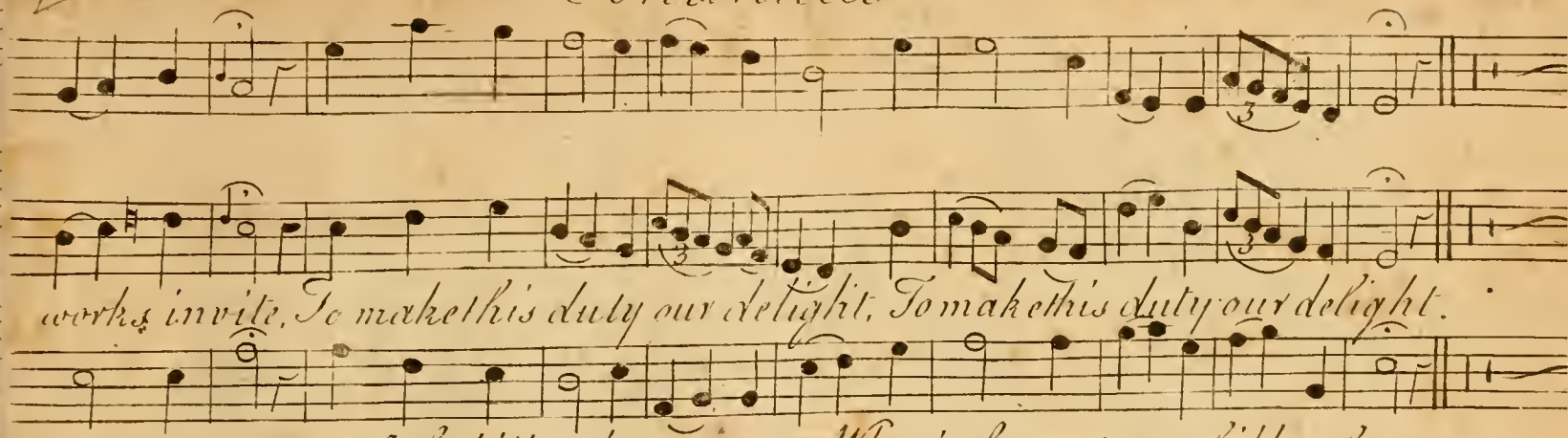


2

He's mid the stars these heavinly flames,
He counts their numbers calls their names,
His wisdom's vast, and knows no bounds,
A deep, where all our thoughs are drouned.

3

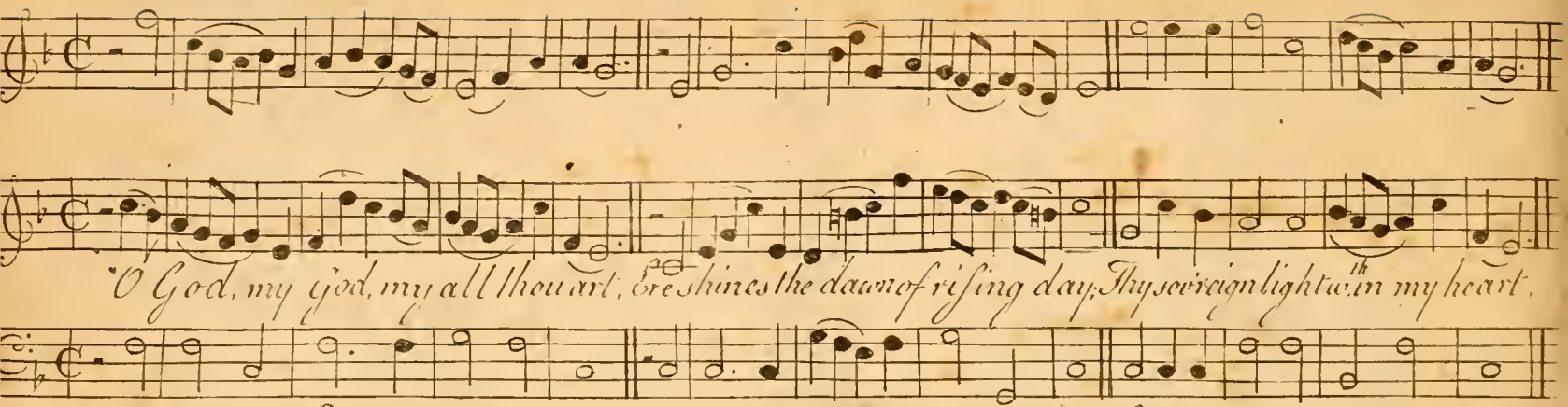
Sing to the Lord exalt him high,
Who spreads his clouds around the sky,
There he prepares the fruitful rain,
Nor lets the drops descend in vain.



He makes the grass the hills adorn,
And cloths the smiling fields with corn;
The beasts with food his hands supply.
And the young ravens when they cry.

What is the creatures skill or force,
The sprightly man or warlike horse?
The piercing wit, the active limb.
All are too mean delights for him.

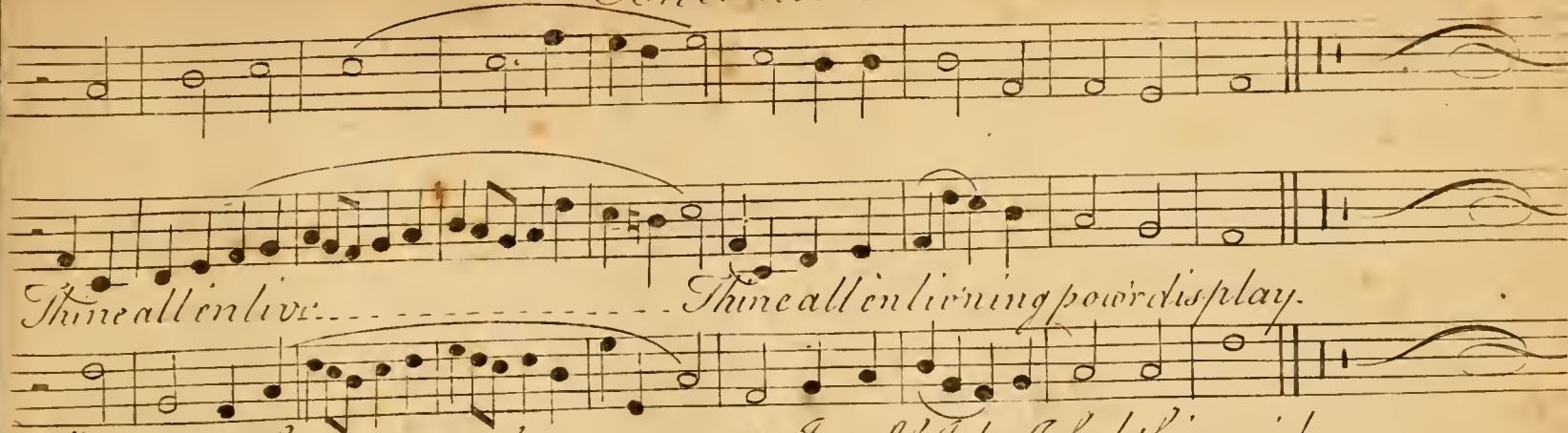
Italian

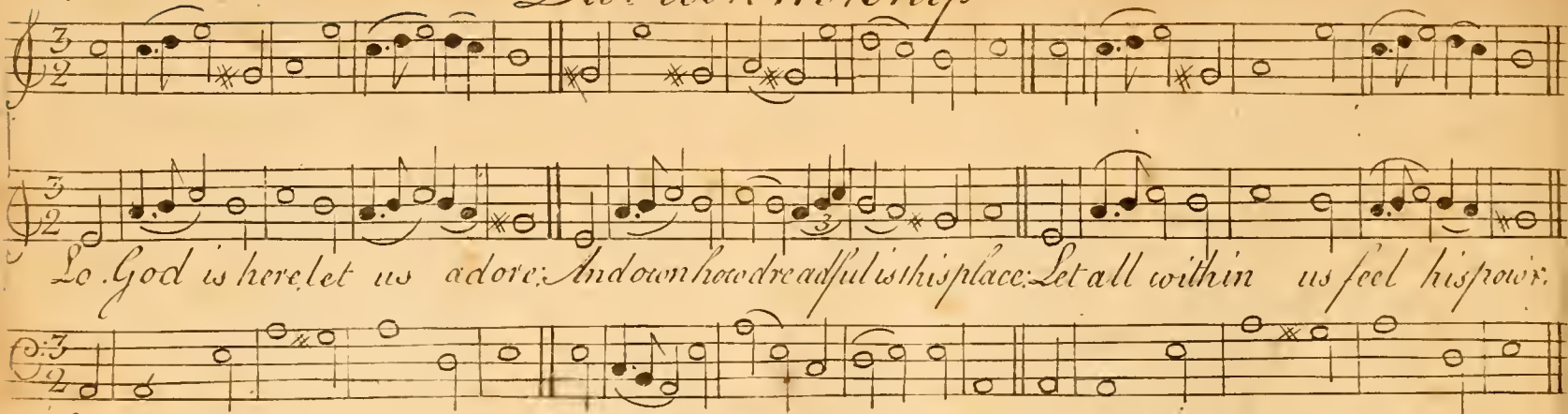


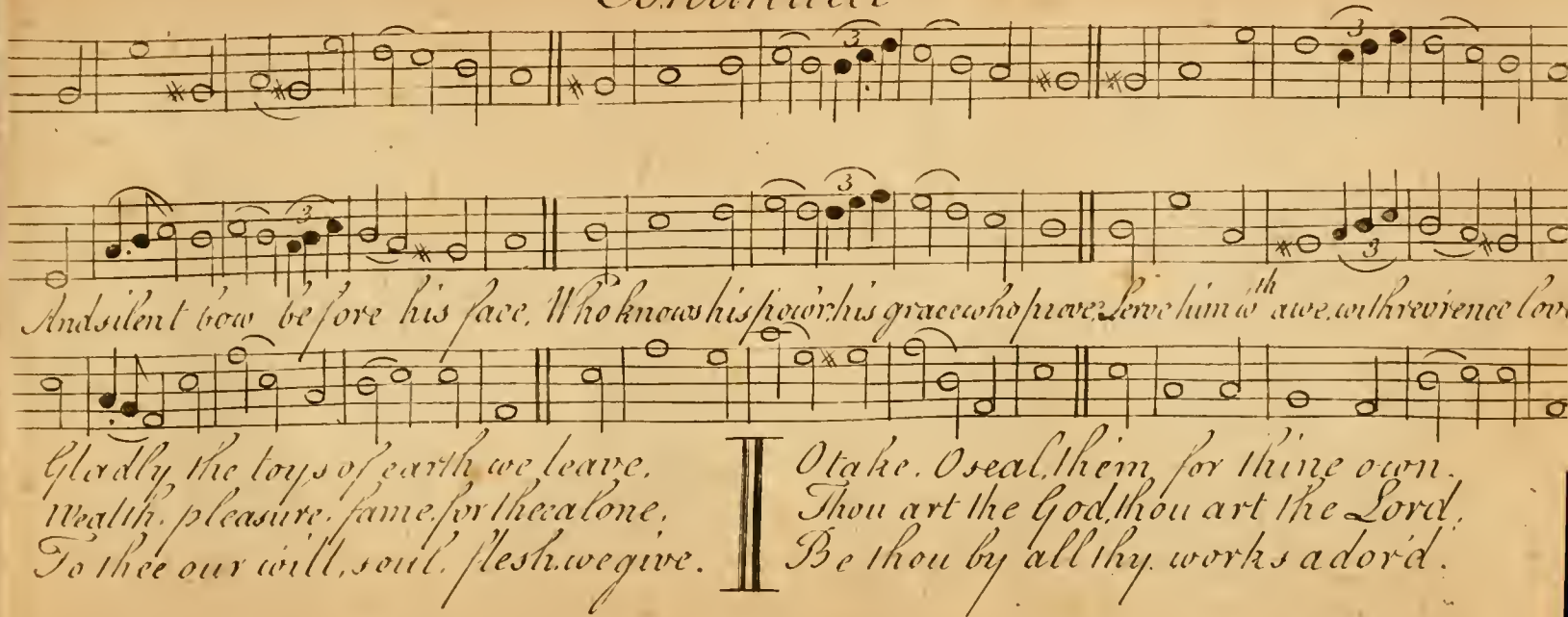
2
In blessing thee with grateful songs.
My happy life shall glide away.
The'y praise, that to thy Name belongs.
Hourly with lifted hands I'll pay.

3
Abundant sweetness, while I sing.
Thy love, my ravish'd soul o'er flows.
Secure in thee, my God and king,
Of glory, that no period knows.

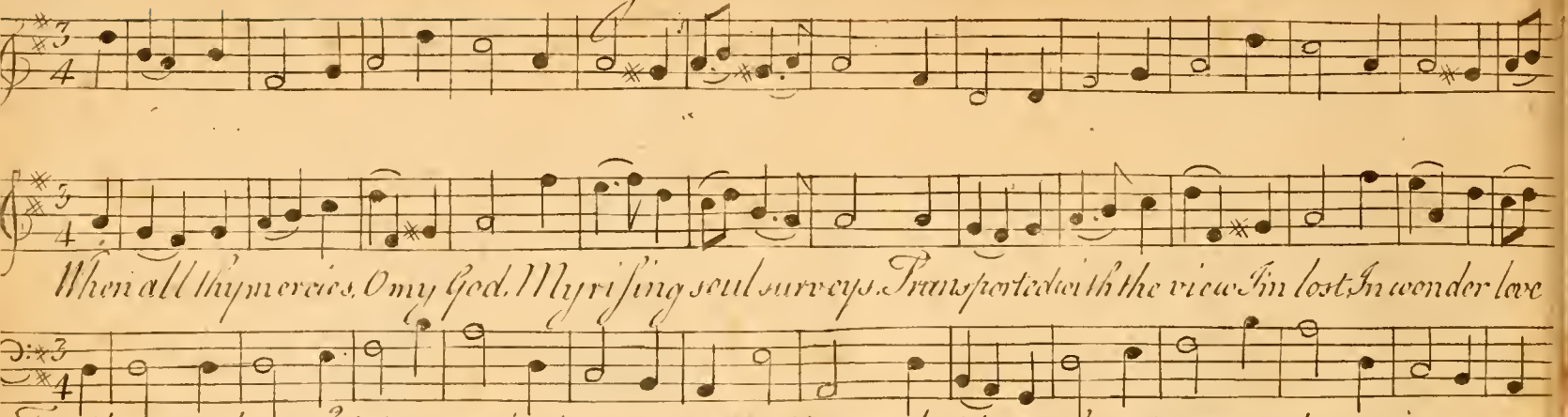
Continued


Thine all in live.
Thine all in living pow'r display.
Thy name, O Lord, upon my bed,
Dwells on my lips & fires my thought.
With trembling awe in midnight shade,
I muse on all thine hands have wrought.
In all I do I feel thine aid,
Therefore thy greatness will I sing,
O God, who bidst my heart be glad,
Beneath the shadow of thy wing.

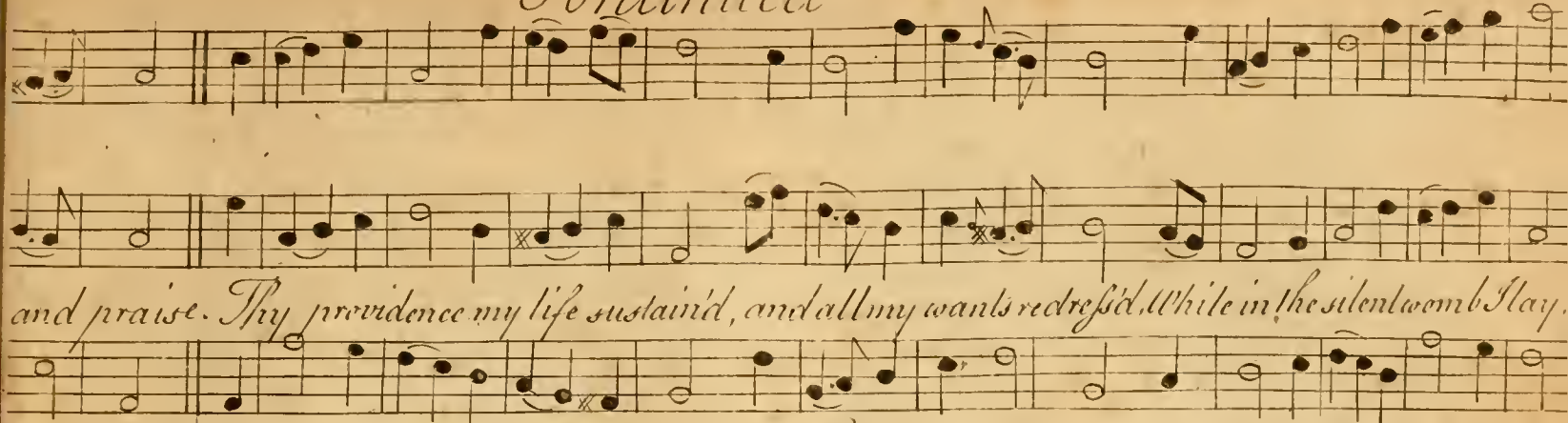

Lo God is here let us adore: And own how dreadful is this place: Let all within us feel his pow'r.
Lo God is here, him day and night,
Th'united quires of angels sing:
To him, enthron'd above all height,
Heavens host their noblest praises bring.
Disdain not Lord, our meaner song,
Who praise the with a stamm'ring tongue.


And silent bow before his face, Who knows his pow'r his grace who pra
Love him with awe, with reverence low
Gladly the toys of earth we leave,
Wealth, pleasure, fame for thee alone,
To thee our will, soul, flesh we give.
O take, O seal them for thine own.
Thou art the God, thou art the Lord,
Be thou by all thy works ador'd.

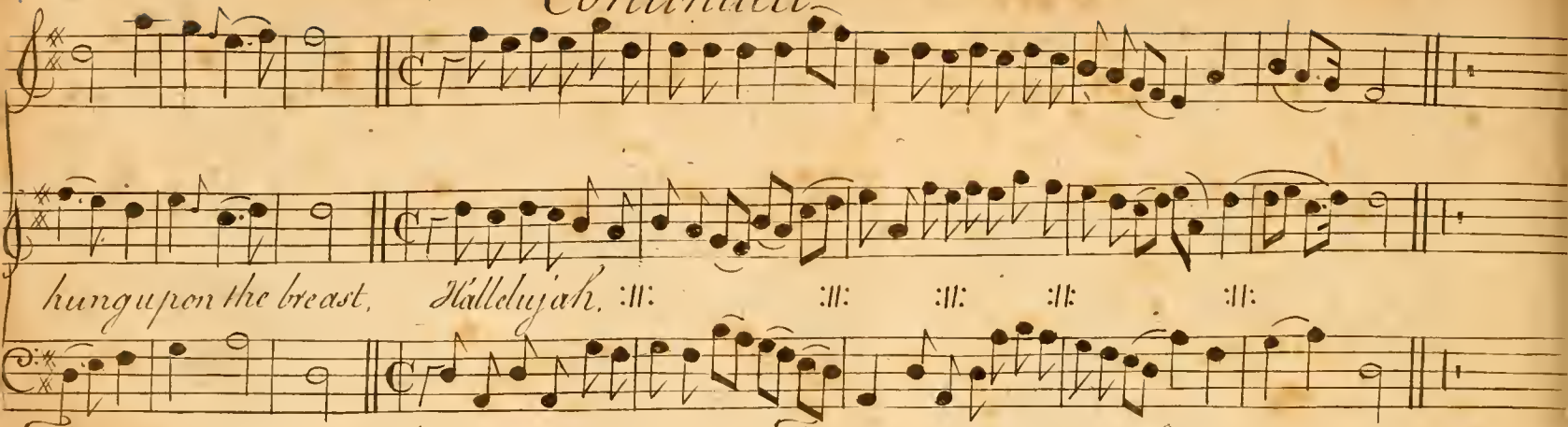
Sky Lark


When all thy mercies, O my God, My rising soul surveys, Transported with the view I'm lost In wonder love
To all my weak complaints and cries, Thy mercy lent an ear:
Ere yet my feeble thoughts had learn'd, To form themselves in prayer:
Unnumber'd comforts to my soul, Thy tender care bestow'd.
Before my infant heart conceiv'd, From whom those comforts flow'd.

Continued


and praise. Thy providence my life sustain'd, and all my wants redress'd, While in the silent womb I lay,
When in the slippery paths of youth,
With heedless steps I ran,
Thine arm unseen convey'd me safe,
And led me up to man.
Thro' hidden dangers, toils, and deaths,
It gently clear'd my way,
And thro' the pleasing snares of vice,
More to be fear'd than they.

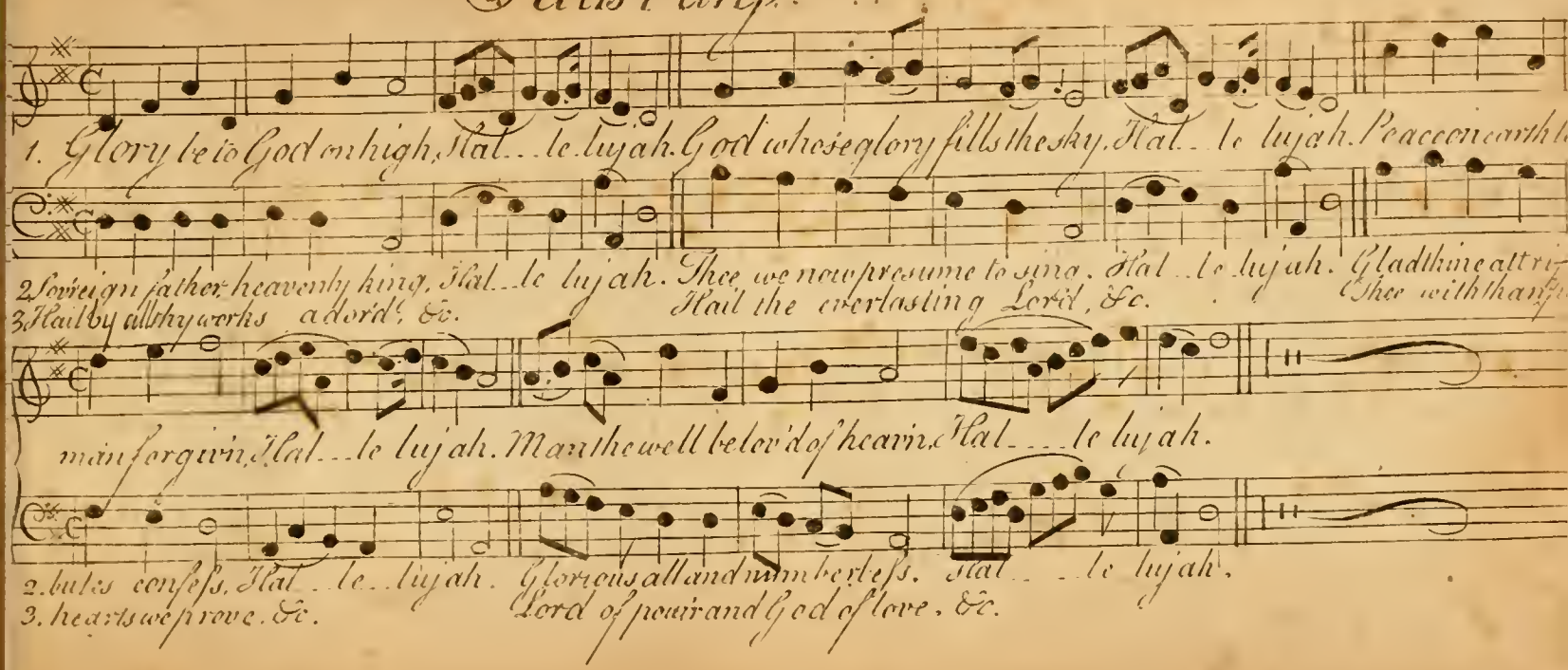
Continued



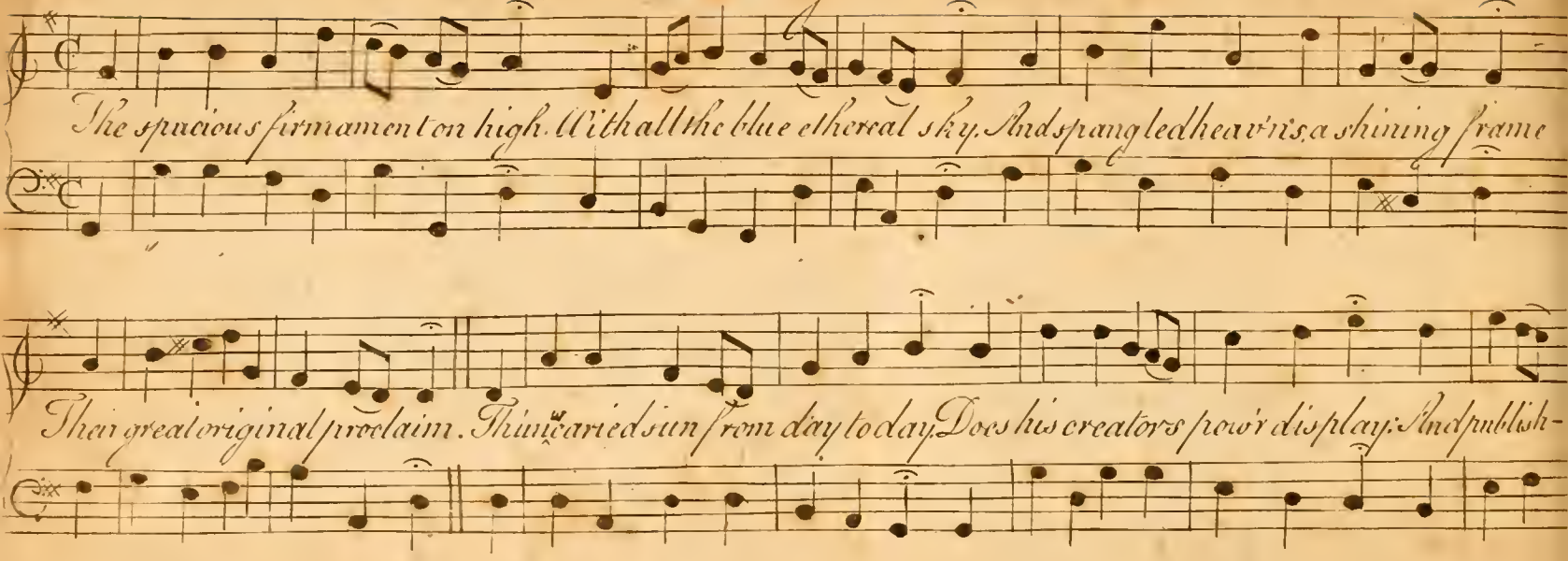
Thro every period of my life.
Thy goodness I'll pursue:
And after death in distant worlds.
The pleasing theme renew.

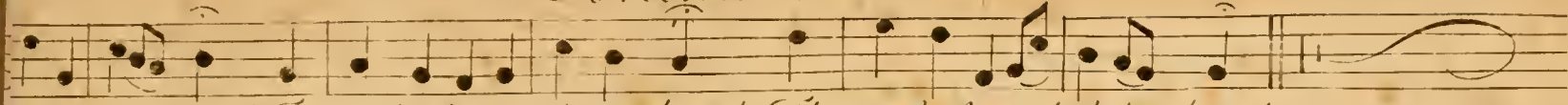
Thro all eternity to thee.
A grateful song I'll raise:
But O! eternity's too short,
To utter all thy praise.

Salisbury.

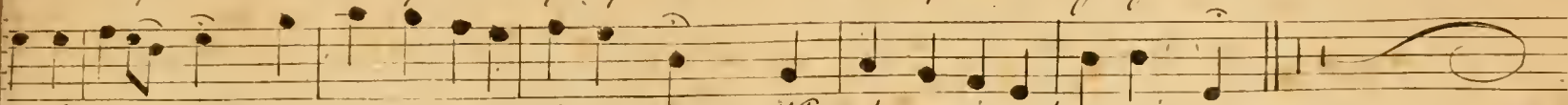

1. Glory be to God on high, Hal... le lujah. God whose glory fills the sky. Hal... le lujah. Peace on earth t
2 Sovreign father heavenly king, Hal... le lujah. Thee we now presume to sing. Hal... le lujah. Glad thine altri
3. Hail by all thy works adord, &c. Hail the everlasting Lord, &c. Thee with than
man forgivn, Hal... le lujah. Man the well belov'd of heavn. Hal.... le lujah.
2. tules confess. Hal... le... lujah. Glorious all and numberless. Hal... le lujah.
3. hearts we prove. &c. Lord of pow'r and God of love, &c.

Keltering


The spacious firmament on high. With all the blue ethereal sky. And spangled heav'ns a shining frame
Their great original proclaim. Th'unwearied sun from day to day. Does his creators pow'r display: And publish-



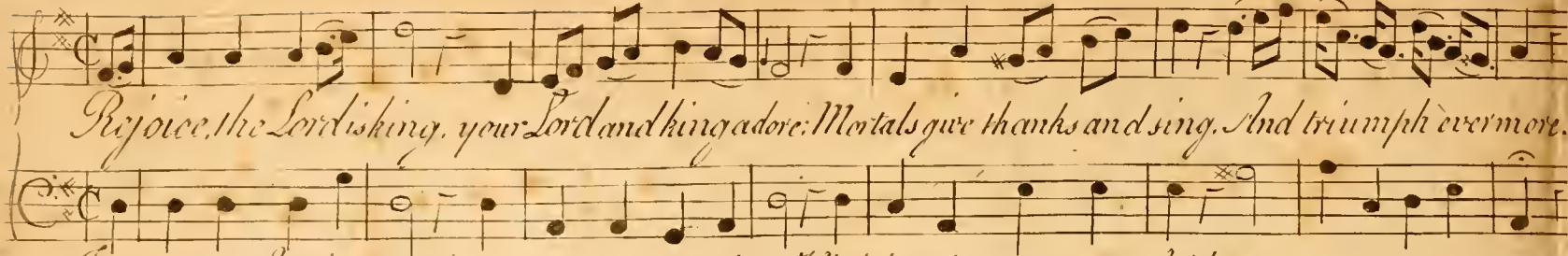
es to every land, The work of an almighty hand, The work of an almighty hand.



Soon as the evening shades prevail,
The moon takes up the wondrous tale,
And nightly to the listning earth,
Repeats the story of her birth;
Whilst all the stars that round her burn,
And all the planets in their turn,
Confirm the tidings as they roal,
And spread the truth from pole to pole.

What though in solemn silence all,
Move round the dark terrestrial ball,
What tho' nor real voice nor sound,
Amid their radiant orbs be found;
In reason's ear they all rejoice,
And utter forth a glorious voice,
For ever singing, as they Shine,
The hand that made us is divine.

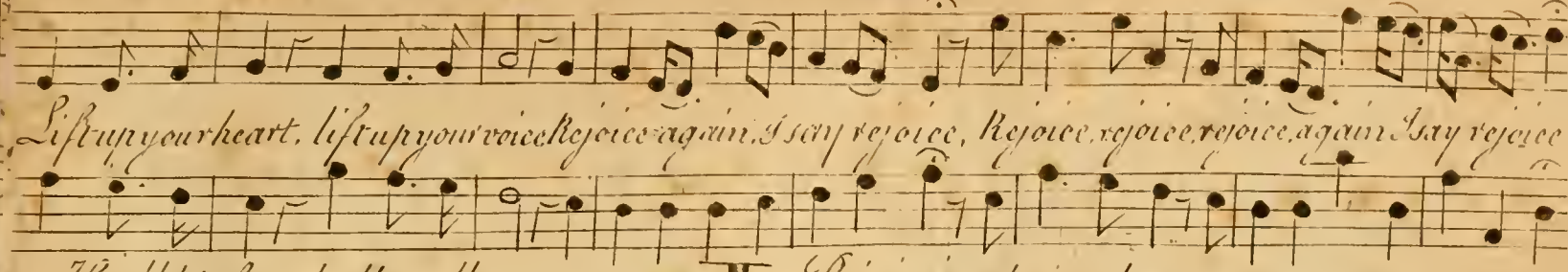
Resurrection



Jesus the Saviour reigns,
The God of truth and love;
When he had purg'd our stains,
He took his seat above.
Lift up your heart, lift up your voice,
Rejoice, again I say, rejoice.

His kingdom cannot fail,
He rules o'er earth and heav'n:
The keys of death and hell
Are to our Jesus given.
Lift up your hearts, lift up your voice,
Rejoice, again I say, rejoice.

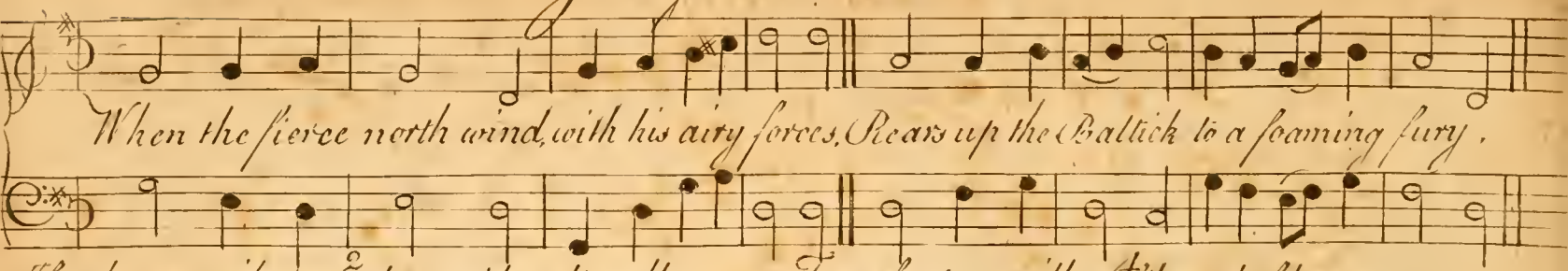
Continued



He all his foes shall quell,
Shall all our sins destroy,
And every bosom swell,
With pure seraphic joy.
Lift up your heart, lift up your voice,
Rejoice, again I say rejoice.

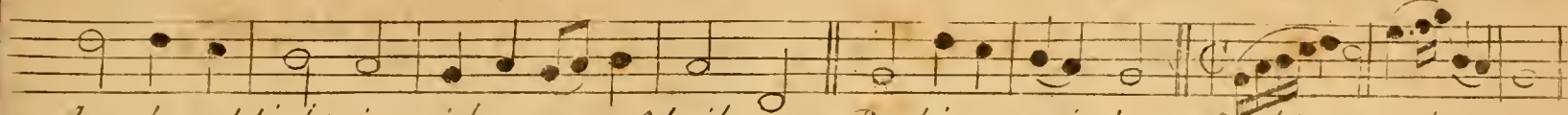
Rejoice in glorious hope,
Jesus the judge shall come,
And take his servants up,
To their eternal home.
We soon shall hear th'archangels voice,
The trump of God shall sound Rejoice.

Judgment

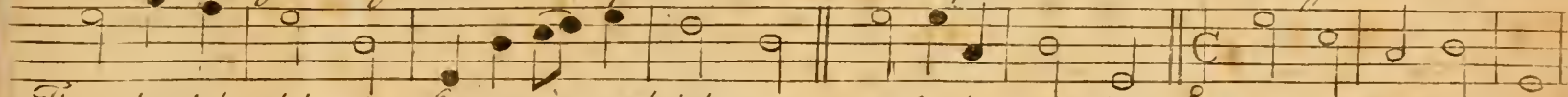

When the fierce north wind, with his airy forces, Rears up the Baltick to a foaming fury,
How the poor sailors stand amaz'd and tremble,
While the hoarse thunder, like a bloody trumpet,
Roars a loud onset to the gaping waters,
Quick to devour them.
Such shall the noise be, and the wild disorder,
(If things eternal may be like these earthly)
Such the dire terror, when the great archangel
Shakes the creation.
Tears the strong pillars of the vault of heaven,
Breaks up old marble, the repose of princes,
See the graves open, and the bones arising,
Flames all around 'em.
Hark the shrill outcries of the guilty wretches!
Lively bright horror, and amazing anguish,
Stare thro' their eyelids, while the living worm lies
Gnawing within them.

Continued

Or thus. But not both.



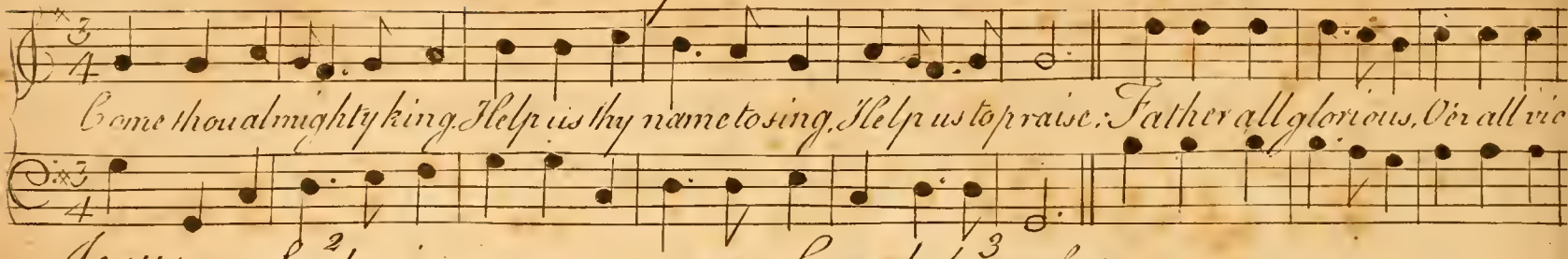
And the red lightning, with a storm of hail, comes Rushing amain down. Rushing amain down.



Thoughts, like old vultures, prey upon their heart strings.
And the smart twinges, when the eye beholds the
Lofty judge, frowning, and a flood of vengeance
Rolling afore him.
Hopeless immortals! how they scream and shiver,
While devils push them to the pit wide-yawning.
Hedious and gloomy, to recieve them headlong.
Down to the center.

Stop here my fancy. Call away ye horrid
Doleful ideas & come arise to Jesus.
How he sits Godlike, and the Saints around the
Thron'd yet adorn'd
O may I sit there, when he comes triumphant,
Dooming the nations, then ascend to glory,
While our hosannas all along the passage
Shout the redeemer.

Whitefield's

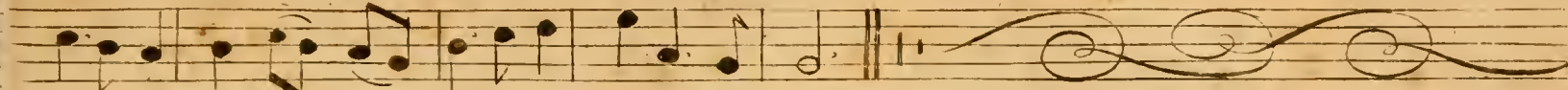


Jesus our Lord, arise,
Scatter our enemies,
And make them fall;
Let thine almighty aid,
Our sure defence be made,
Our souls on thee be staid;
Lord, hear our call.

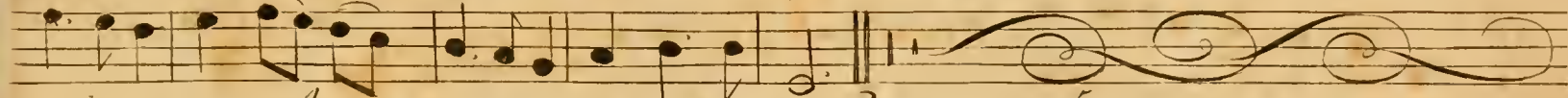
2

Come holy comforter,
Thy sacred witness bear,
In this glad hour:
Thou, who almighty art,
Descend in every heart,
And neer from us depart,
Spirit of power.

3



torious. Come and reign over us, Antient of days.



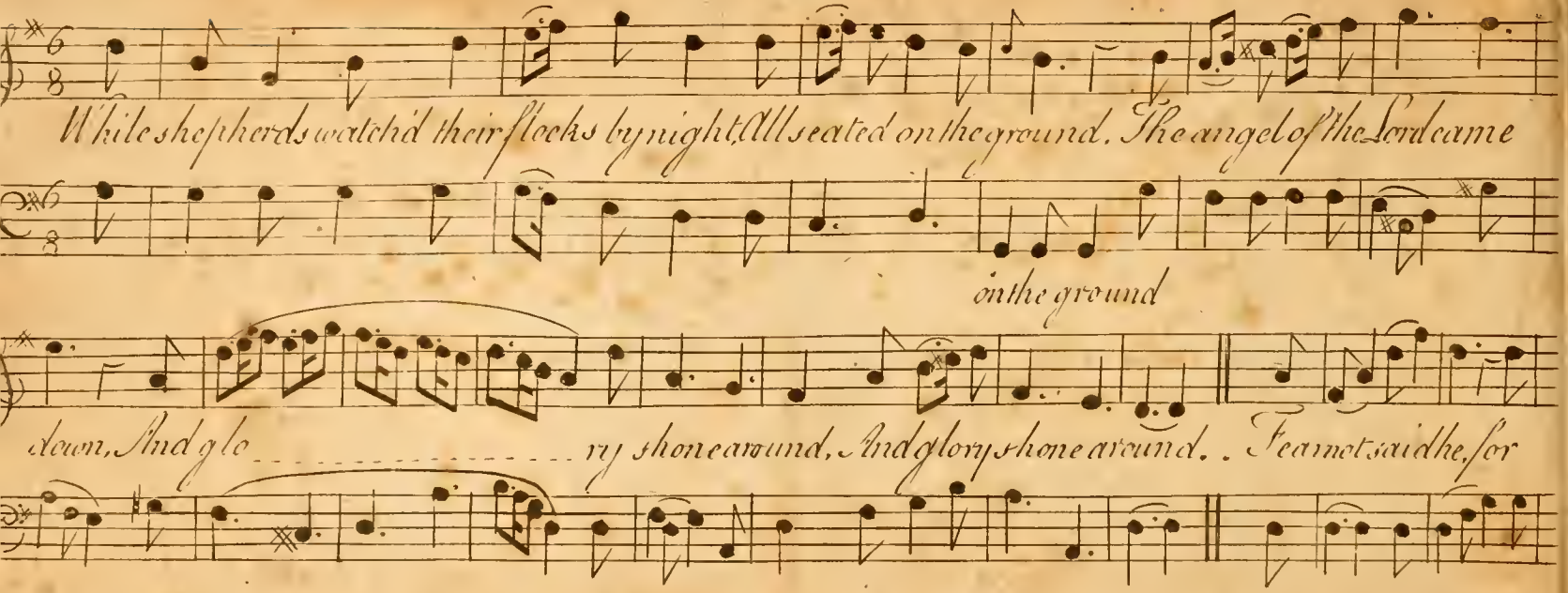
4

Come thou incarnate word,
Gird on thy mighty sword.
Our prayers attend;
Come and thy people bless,
And give thy word success.
Spirit of holiness.
On us descend.

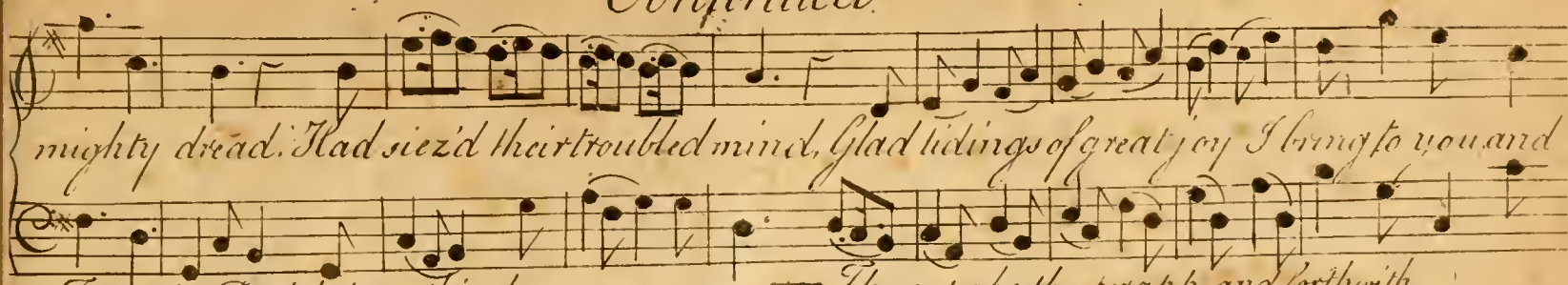
5

To the great one in three,
Eternal praises be,
Hence ever more;
Thy sov'reign majesty
May we in glory see,
And to eternity.
Love and adore.

Christmas


While shepherds watchd their flocks by night, All seated on the ground. The angel of the Lord came
on the ground
down, And glo ry shone around, And glory shone around. Fear not said he, for

Continued.


mighty dread. Had siez'd their troubled mind, Glad tidings of great joy I bring to you and
To you in Davids town this day,
Is born of Davids line.
A Saviour, who is Christ the Lord.
And this shall be the sign.
The heavenly babe you there shall find
To hum an view display'd.
All meanly wrapt in swadling bands.
And in a manger laid.
Thus spake the seraph, and forthwith
Appear'd a shining throng.
Of angels praising God, and thus
Address'd their joyful song.
All glory be to God on high
And on the earth be peace.
Good will hence forth from heav'n to men
Begin and never cease.

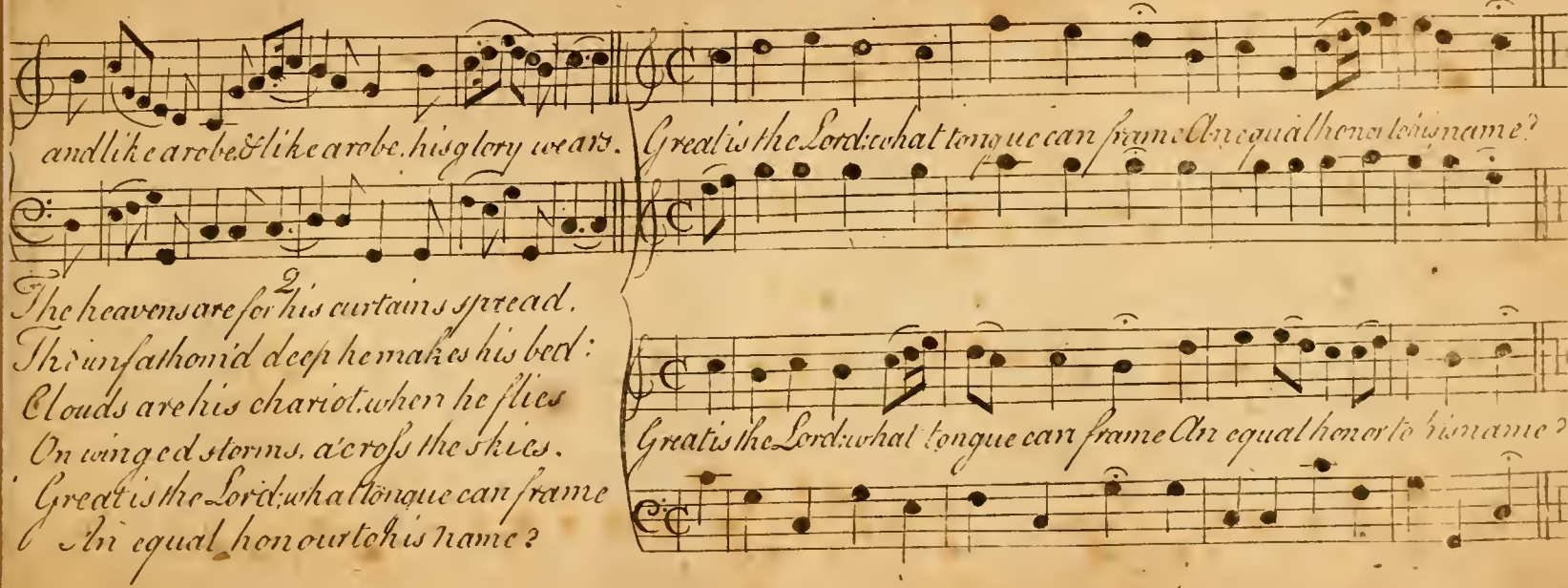
Continued

all mankind, To you and all mankind.

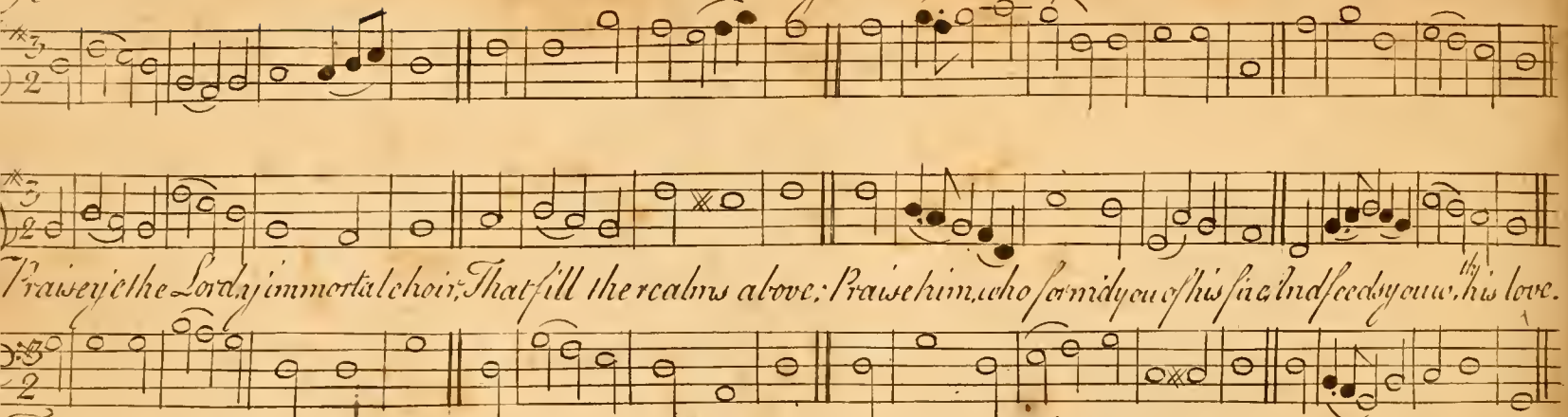
The 104.th Psalm by Dr. Watts

My soul, thy great creator praise. When clothid in his celestial rays, How full majes...ty appears. And like a robe.

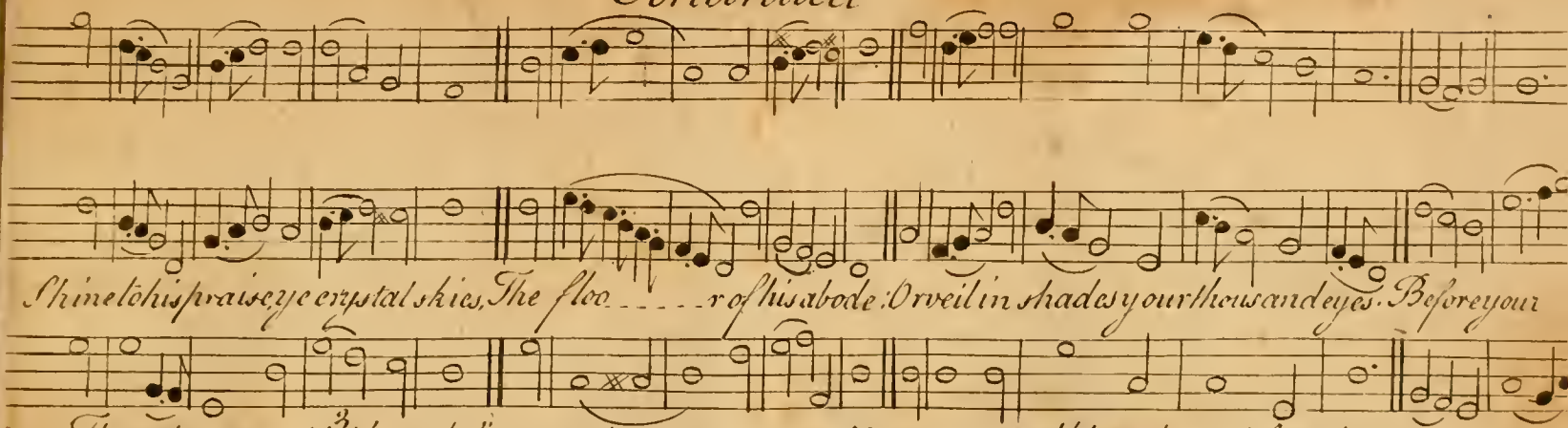
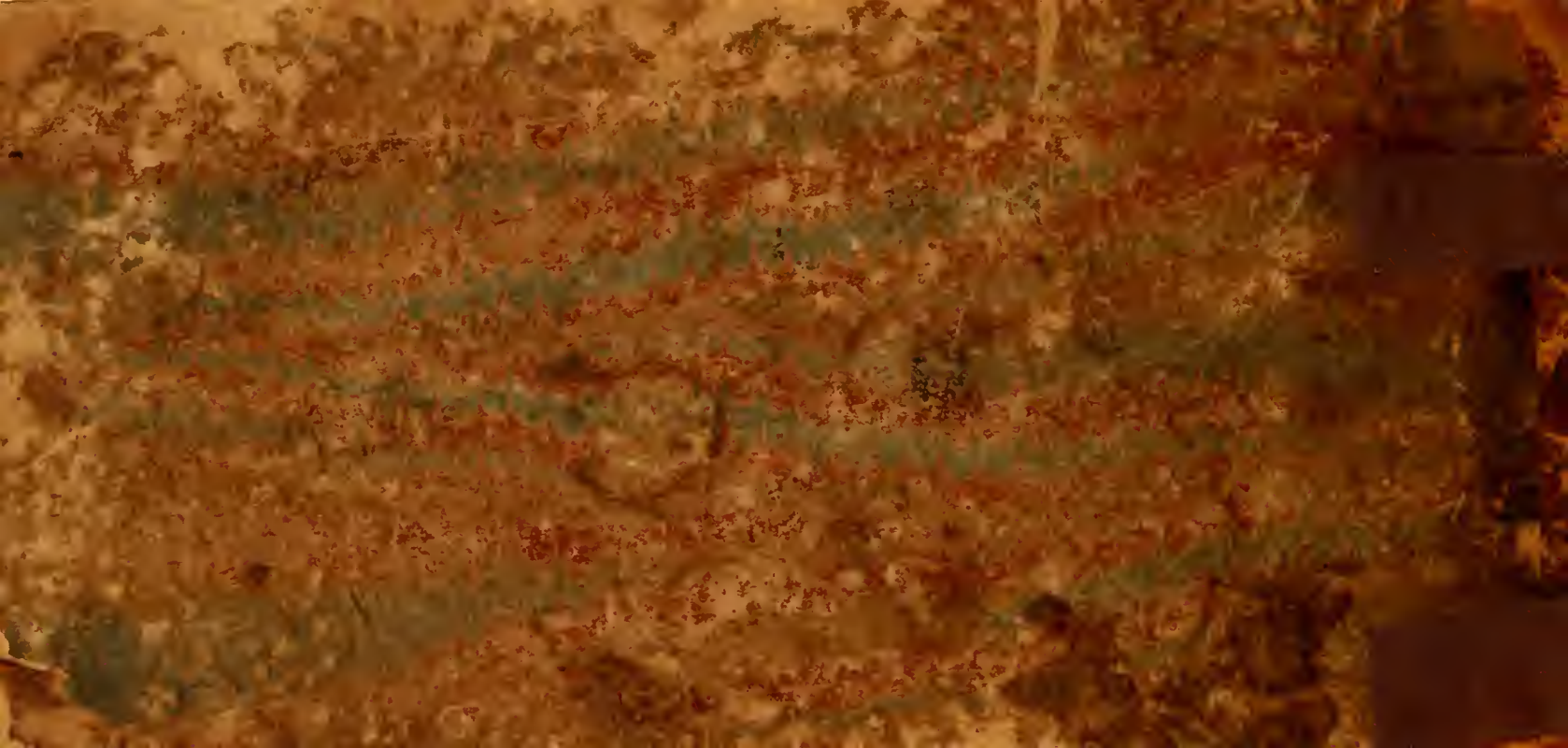
Chorus


and like a robe & like a robe, his glory wears.
Great is the Lord: what tongue can frame An equal honor to his name?
2
The heavens are for his curtains spread.
The unfathom'd deep he makes his bed:
Clouds are his chariot when he flies
On winged storms, across the skies.
Great is the Lord: what tongue can frame
An equal honour to his name?
Great is the Lord: what tongue can frame An equal honor to his name?

Halleluyah.


Praise ye the Lord, ye immortal choir, That fill the realms above; Praise him, who form'd you of his fire, And feeds you with his love.
Thou restless globe of golden light,
Whose beams create our days,
Join with the silver queen of night,
To own your borrow'd rays.
Winds, ye shall bear his name aloud,
Thro' the ethereal blue:
For when his chariot is a cloud,
He makes his wheels of you.

Continued


Shine to his praise ye crystal skies, The floo - - - - r of his abode: Or veil in shades your thousand eyes. Before your
Thunder, and hail, and fire . and storms,
The troops of his command,
Appear in all your dreadful forms,
And speak his awful hand.
3
Wave your tall heads, ye lofty pines,
To him that bids you grow:
Sweet clusters, bend ye fruitfull vines,
On every thankful bough.